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For the Student and the Million.

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Magazine of Music

CONTAINS:—

PORTRAIT OF CARL ROSA.

SONG BY F. H. COWEN, "AN OLD PATH."

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All editorial communications should be addressed to Editor, MAGAZINE OF MUSIC, 74, FANN-STREET. Contributions and Letters for publication must be accompanied by the name and address of the writer, not necessarily for publication, but for the information of the Editor. Letters for Question and Answer column should be sent not later than the 15th of every month. MS. cannot be returned unless a stamp is sent for that purpose. It is desired that names be written distinctly, to avoid mistakes.

THE MAGAZINE OF MUSIC

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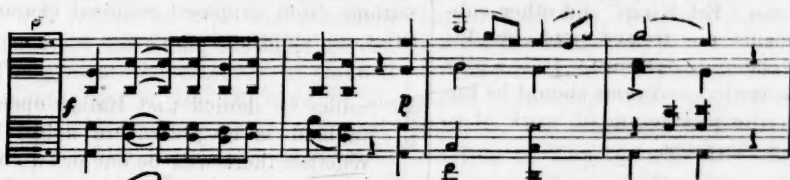
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We call attention to **PRIZE COMPETITION**, announced on page 8.

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*Wishing you every success
Julius Benedict*

WE are now in near view of a new musical season, and our correspondence columns show that both in London and in the provinces it is likely to be one of considerable energy. A musical atmosphere has been created in our country, and it is no longer uncertain what part music is to take in the art-culture of the people or in the wider sphere of social elevation. The question whether the fullest good is extracted from the great series of musical performances now projected in so many quarters must strike everyone who takes a serious interest not only in the development of the art but in its ministry to the needs of human life. Without holding that music in itself can either be moral or immoral, it is plain that by enlarging the range of intellectual interest, by supplying the means of a pure sensuous enjoyment, and by its power of withdrawing the mind from the world's clamorous traffic, music has a great and noble function not always recognised in the concert-room. Happily, everywhere are springing up evidences of a lasting interest in music, not merely as a demonstration on certain special occasions, but as an art with a great history enshrining the lives of its master-spirits. In this respect the programme-book has done excellent service, and we would desire to see a feature, now for the most part confined to our larger orchestral performances, extended to pianoforte recitals. The help to be derived from a sound yet not too pedantic analysis, and from a commentary upon some of the greater sonatas frequently played, is of extreme musical value, begetting intelligent attention and informed criticism. Anything that simplifies and smoothes the path into art has also an educational and social importance. We heartily acknowledge what Mr. Curwen has done to enhance the refinement and pleasure of his countrymen, and in another direction the keyboard stave is projected with similar aims. On the popular side it is not too early to hope that the great hold of pantomimes on the people may this year be more widely utilised for true music culture. In this field we might also take a hint from Germany, where fairy representations are given with ballet and other accompaniments, yet with music specially written and having in itself qualities to interest an educated musician. Is it too much to hope that some theatrical manager may rely upon the capacity of a British audience for pure and calm imaginative enjoyment, and provide a Christmas work in which the fairy legend is not vulgarised but heightened in its beauty by the arts of painting and music? Indeed, the whole function of music in co-operation with drama—the great Shakespearean revivals, for example—might be exalted. Why should not the *entr'acte* consist of a musical composition, popularly attractive yet scientific in form, to which all might turn a willing ear, instead of a *mélange* of airs which often weary by their deafening qualities? The overture might also be made an original feature of real musical importance if our theatrical managers would bestow upon music some of the care they lavish upon upholstery. All who recognise the great social power of the stage must desire that every art it employs may be employed in its best and purest form.



"Staccato."

A PECULIARLY tantalising story is told by M. Blaré de Bury of an unpublished opera by Meyerbeer, "*La Jeunesse de Goethe*." It is said that this, with many other MSS. of the composer's, is locked up in a box, which is not to be opened till thirty years after his death, and then to be delivered to his grandson, if alive at the time. M. De Bury had written the play, which appears to resemble the libretto of Offenbach's last work, "*Contes d'Hoffmann*," in being a sort of review of the poet's creations, each of the principal scenes of his work appearing on the stage. Thus, we are told, the scene in the church in "*Faust*," the seraphic chorus in the second part, even "*Mignon*," the "*Erl King*," and other subjects of poems are treated, and besides there is an elaborate overture. It is a pity that such fantastic conditions should be imposed upon the production of work of so remarkable a character.

THE proposal has been revived to establish a Legion of Honour for those who in art and science have done well for their country. The usual paraphernalia of decorations, however—ribbons, stars, and the rest—never seem to befit the artist quite as well as they do the soldier and the diplomat. Once established the order, and the company will soon become so miscellaneous that the real genius will undoubtedly prefer to sign himself, like Piron,

"Ci git Piron, qui n'était rien,
Pus même un Académicien."

THERE is a story of Cherubini that may be cited *apropos* of this. During an orchestral rehearsal one day, he heard a violinist whisper to another the following comment on the conductor's appearance:—"Look at the great man, with his breast covered with stars and decorations, while Beethoven never received a single one." "He had no need of any," was the noble retort with which Cherubini silenced his critic.

IT is not surprising that Mr. Sims Reeves, who has inherited the traditions of another school of opera, should have joined the anti-Wagnerians. If his view were right, an increasing number of vocalists are grossly imprudent in singing Wagner, for the music pronounced "killing" is dominating the operatic stage in Germany, and other countries are yielding to it. There are other ideas and other methods than those by which Mr. Reeves has so long charmed the British public. For nearly a century the vocalist largely ruled the composer; now the positions are reversed, and sensible people rejoice thereat.

A WRITER in the *Daily Telegraph* has the following curious justification of Italian opera:—"It may be doubted whether, exceptions apart, English artists can attain to the full susceptibility and pas-

sion required by lyric drama. Not only is the national mood opposed to such a result, but also the tone of a society which accounts it 'good form' to suppress the manifestation of feeling. When an Italian performer 'lets himself go' on the lyric stage, and stirs the pulse of his audience to the heat of excitement, he is doing nothing contrary to the temperament and habit of his nation. But an English artist under such circumstances, besides lacking native fire, is distressingly conscious of artificiality, and feels half-ashamed of himself. Again we say, therefore, that both an Italian stage and an English stage are necessary, and there is no reason against their flourishing side by side." If an English artist feels half-ashamed of himself in singing in opera, should not English auditors also feel half-ashamed in witnessing the performance? Such generalisations from supposed national characteristics are tempting but unsafe.

IT cannot be denied that Italian opera in England is at present in a bad way.

Whether there will be one or two opera houses, or none, next season, he must be a bold man who ventures confidently to predict. It is certain, however, that Colonel Mapleson *père* intends, if he can secure a suitable theatre, to resume operatic management in London before long. His enterprise is indomitable. The loss of the Thames Embankment site, with the thousands of pounds sunk there, was a mere bagatelle for him. By the way, a new company, "*The Parliament Avenue Company*," has been formed to take over the site, with the intention of building residential chambers, offices, and a restaurant there. The position for any of these purposes is certainly an almost unrivalled one.

IT would be a blessing if the minds of many eloquent writers on music could be steadied with some philosophy based upon an actual acquaintance with general social and intellectual forces, past and present. Consider the following, from Madame Viard-Louis' recent book:—"Music is so thoroughly a language, that it reproduces with exactness the various social phases that men have passed through; and one might write the history of philosophy, during the last centuries, as well as during our own, only by studying the signification of the various forms presented by music throughout the period." Could anything be more hopelessly gaseous? Suppose that the eloquent authoress takes a narrower musical field than that afforded by the last three centuries, and tells us how the philosophy of Plato, the science of Aristotle, and the complex life of ancient Athens are to be traced in the crude music known to Greece.

A STRADIVARIUS violin is said recently to have changed hands at a fabulous price. To a player who can use it, probably the highest sum paid for a Stradivarius is well expended, but there is a probability that scarcity is the element

now chiefly determining value. The conception of the Cremona maker and his work which has grown up is a little curious. Poets and rhetorical essayists speak of him as if by a flash of the intellect he had conceived an instrument in the full blossom of perfection, which no other hand could add to or improve. It would be absolutely true to define his genius as the "art of taking infinite pains," for in all essentials he simply brought a high conscientiousness and skill to the working out of what others had left him.

IT is often asked, What would the art of music have been without Stradivarius?

It is impossible to overlook the extent to which great players have owed success to the qualities of their instruments; while very many excellent players receive but scant appreciation of their technique because they perform on second-rate violins. Yet did not Paganini perform on a Guarnerini? Apparently we should have had the highly-developed violin style without Stradivarius, although the world would have been unspeakably poorer in musical experience.

THE good genius of the violin, so far as the appellation can be given to one man, was undoubtedly Tourte, the inventor of the bow. It was a brilliant conception to substitute the present bow—improperly so-called—for the old bow, with its end bent inwards. When in the concert-room we hear long-drawn, thrilling sweetness, or brilliant showering of notes, it is Tourte we have mainly to thank.

SIR ANDREW CLARK has recently expressed the opinion that "music provides remedies more potent than any to be found in the pharmacopœia for bringing about the health and happiness of the poor." That happiness contributes to health, that despair ministers to disease, is almost a truism, and the "man that has no music in his soul" may safely be set down as a dyspeptic disorganised sort of creature, out of tune with life generally, and a nuisance to himself and to his fellow creatures. To many a diseased mind music has spoken a message, as it did to King Saul, of renewed courage and hope. The melody is transmuted, as it were, into the nobler aspirations, the purer faith, "so making," as Canon Kingsley said—

"Life, death, and that vast forever
One grand sweet song."

A STUDY of the English poets would be interesting as showing how far a keen sense of rhythm and of verbal music may exist along with an ear deficient in tune. Sir Walter Scott tells us that he had a reasonably good ear for a jig, but that anything more elaborate bored him; and Rossetti, it is said, was singularly insensitive to music. On the other hand, Milton's love of the art is well known, and from many passages in Browning we should conclude that that great poet and thinker had a lively delight in music, as well as some knowledge of its history and science.

WE are sorry to see that that noble institution, the Crystal Palace, where we have heard and still do hear some very good music, seems to be suffering from a diminution of patronage. The cause is probably owing to competition with the Health Exhibition, where the public throng in such vast numbers. If by any possibility the Crystal Palace should at any time close its doors, we quite agree with the *Globe* in saying that such an event would be a "national disgrace." Why does not the Government give support to such an undertaking as this, as is done on the Continent?

IN his "Life of Weber," Benedict thus describes his first meeting with, and impressions of, the illustrious master:—"Ascending the by no means easy staircase which led to his modest home on the third storey of a house in the old Market-place, I found him sitting at his desk, and occupied with the pianoforte arrangement of his 'Freischütz.' The dire disease which but too soon was to carry him off had already made its mark on his noble features. The projecting cheek-bones, the general emaciation, told their sad tale; but in his clear blue eyes, too often concealed by spectacles; in his mighty forehead, fringed by a few straggling locks; in the sweet expression of his mouth; in the very tone of his weak but melodious voice, there was a magic power which attracted irresistibly all who approached him. He received me with the utmost kindness, and though overwhelmed with double duties during the temporary absence of Morlacchi, he found time to give me daily lessons for a considerable period."

I COULD not have arrived at a more propitious moment. The two works which were so soon to make the tour of the world were then closed letters to all except a privileged few. To hear them interpreted by the composer, who, with the mere shadow of a voice, knew how to give so much variety of expression to his singing, and who imparted so much strength and delicacy, combined to his accompaniments, was a treat, the recollection of which could not be effaced even by the finest performances, with all the scenic prestige, at Berlin and Dresden. His playing his own pianoforte music had also a peculiar fascination; but what impressed me even more was his rendering of Beethoven's sonatas with a fire and precision, and a thorough entering into the spirit of the composer, which would have given the mighty Ludwig the best proof of Weber's reverence and admiration for his genius."

IN the correspondence of Mendelssohn with Messrs. Coventry and Hollier (the publishers of the first London edition of Bach's organ pieces) there is the following passage:—"Pray alter the inscription which is to be found at the bottom of every page, *Fugues, &c.* Why is Bach's name always connected with Fugues? He has had more

to do with Psalm tunes than with Fugues; and you call the beginning of your collection 'Bach's Studies,' which I like much better. Pray alter this, and call it either Studies, Organ-pieces, or Chorales, or as you like, but *not* Fugues." This was not written because Mendelssohn did not appreciate Bach as a composer of organ fugues; for it is to the composer of the "Elijah" more than to any other man that the world owes its knowledge of Bach's organ music. Xavier Schnyder von Wartensee says that, on a certain occasion, Spohr asked Mendelssohn whom he considered to be the next best organ composer and performer to Bach, and that Mendelssohn laconically replied—"Niemand steht allein!" ("No one; he stands alone!")

ALL will rejoice to hear the statement that Liszt was losing his sight denied. The sympathetic remarks of Gounod some months ago on the affliction of the blind recur in this connection. If the musician had given him the choice—as the gods of old were wont to offer to men—of loss of hearing or loss of sight, M. Gounod would decide to part with the sense which had been the avenue of his main sensations. And truly he is wise. For though the outward sense may die, the inward nature may give birth and respond to musical thoughts. Yet there are few more pathetic episodes in history than that of the deaf Beethoven drawing dissonance from the violin, unconscious that the instrument did not reproduce his mental harmonies.

THE gathering at Worcester last month, and that taking place in a few days at Norwich, evidence a power and vitality in our musical culture which these meetings themselves augment and enrich. By these Festivals a healthy vigour is diffused and maintained in the musical life of our provincial cities. The emotions raised in the minds of those who thus gain an opportunity of hearing the works of the great masters, break through the crust of self-seeking that characterises our modern life, revealing the artistic and beautiful, and opening up to the awakened mind a new world of thought.

Looking at the function and influence of beautiful music, one has a desire that Festivals might be held more frequently, and that the prices charged should be less. Six shillings or ten shillings and sixpence for admission is, to the majority of people, a sum so large as to prohibit their attending these gatherings.

THE singing of Albani at Worcester raises the question of the true art culture of our great soloist. In expressing the music of the oratorios, the artists should for the time lose sight of their individuality, and become the intelligent medium for the transmission of the master musician's thought. Handel wrote not merely to amuse people but to make them better, and the artist that is a faithful exponent of the deepest and noblest thoughts of the

composer becomes a preacher of righteousness, whose efforts tend to ennoble and purify our frail humanity.

MENDELSSOHN'S "Lobgesang" ("The Hymn of Praise") was composed for and first performed at a festival held at Leipzig on the 25th of June, 1840, in celebration of the fourth centenary of the invention of printing. On the 23rd of the following September it was performed at the Birmingham Festival, after having been rehearsed under the direction of Moscheles in London. That the work is now esteemed as one of the most glorious examples of sacred music goes without saying; but how little it was understood by some of the London critics of forty years ago is shown by the following curious notice, which appeared in the *Musical Journal* of September the 15th, 1840:—

"Mendelssohn's 'Hymn of Praise,' composed expressly for the Birmingham Festival, was rehearsed by the performers residing in London who are engaged for that meeting on Friday last. The composer was to have attended, but indisposition was pleaded as an excuse for his absence. Our expectations had not been raised very high, but still we were astonished to hear so miserable, trashy, and uproariously noisy a combination of discordant sounds, and we verily believe the Maestro himself is ashamed of it. Is it not disgraceful that influential parties should be allowed to expend the money of charities to so little purpose? We are aware that some of our contemporaries have lauded this performance to the skies, for which, no doubt, they had weighty reasons; but we can assure our readers we have no foreign mania, nor can we be led away by sounding brass and tinkling cymbals." This, truly, is a criticism which speaks for itself.

THE new part of Groves's Dictionary, the nineteenth, just issued, contains a continuation of the various subjects as far as the word "Tirarsi," which means "to draw out," and is applied to the slides of trumpets and trombones. Among other items, the part contains an elaborate, if not wholly satisfactory, account of the history and construction of the symphony, and a biography of Tallis, the English Church musician of the sixteenth century. There are some interesting articles on instruments of the drum species, *voce* "Tambourine;" the article on "Temperament" deserves a more extended notice than can be afforded now. The most of the biographical notices are fairly and carefully written, though certain misprints mar the accuracy of some. For example, it is stated that E. H. Thorne was born in 1834, and was appointed organist of Henley in 1832, two years before he was born, an instance unexampled in the history of premature patronage. There are one or two of the notices of the lives of certain musicians which cannot be commended either as models of taste or elegance of style, evidence of poverty of contributors or of indifferent editing.

A Musical Critic's Holiday.

MURREN, SEPTEMBER, 1884.

I HAVE been here for two days, and yesterday we simply lived in a bath of clouds, chill, dismal, and depressing. But this morning there is a change; I am sitting on the terrace in front of the hotel, with the warm sunlight all around, and watching one of the most majestic processions the eye of man can rest on. Murren is high up on the shelf of a mountain, and beneath is a sheer precipice of some 3,000 feet going down to the narrow valley of Lauterbrunnen. Opposite is the great scarred mass of the Schwarze Mönch. It looks so near, you fancy you could fling a stone that would strike it, but in reality it is nearly two miles off. And how near all those giant snow-crowned peaks look! The Eiger, Mönch, Jungfrau, Silberhorn, and Breithorn are so close that you seem to break-fast and dine, spend the whole day, in fact, and have a little music in the evenings, with them. I notice there is a fine vein of irony in these mountains quite undetected by the mineralogist. Just now I have been hearing a silly little piece of music played in the *salon* inside, and it is hardly over before the deep roar of an avalanche sweeping down from one of the mountains in front seems to say, "*Mes amis*, we also can give you a little wild music of our own when we choose!"

But the procession? Sitting here, far above the Lauterbrunnen valley, I watch a succession of cloud squadrons—I can call them nothing else—slowly passing before me on their way to the upper valley. No sooner has one passed than another comes in view, sailing slowly, steadily along. Each one comes like a huge galleon, spreading out broad sails of impenetrable whiteness between me and the snowy peaks beyond; but it does not actually invade the terrace, so that I still sit here in the sunlight, which plays with wonderfully glittering sheen upon that pageant of ghostly majesty unfolding itself below. I could not help thinking of the storm-clouds in Wagner's "*Nibelungen Ring*" and in Reyer's "*Sigurd*." Here was the ideal cloud-screen that Wagner dreamt of. Why will not Nature give us more of her secrets?

As the sun's light waxes strong the lower clouds vanish, and even the higher ones, shrouding the mountain peaks, gradually break and show signs of departing; and I see that fresh snow has fallen on the heights. Who can describe the dazzling whiteness, and yet exquisitely pure softness of hue, so "mystic, wonderful," of those mountain summits as they are seen this morning? I catch a glimpse of them against the deep blue of the sky background, and to me they seem like the stainless battlements of another world, so far away from our life of futile passion and groveling pain! 'Twill be a memory not soon to pass away, recurring many a time (for I find a strange relation between all beautiful things) when I listen to Beethoven, Schubert, and Mendelssohn, and surroundings so utterly dif-

ferent from these in that London town far away. I see, by the way, Mr. F. W. Cowen's name inscribed in the visitor's book here only a few days ago. I have unluckily missed him, and knowing him to be almost as charming a companion as he is composer, I regret very much just arriving too late. A lady at the *table d'hôte* last night told me that he was off his way back from Vienna, where his new symphony (not the one performed in London this summer, but another) has been given under Herr Richter. Why should not his next be a "Swiss symphony," the orchestra, of course, being reinforced by that tremendous instrument, a six-foot long alpenhorn, and with a Scherzo "*à la jodel*" to give it local colouring.

I had hoped to escape from music for a time, but I find rather too much of it—of a kind. Tyrolean bands are everywhere, and though some of their performances, with a curious wooden instrument, the xylophone, played with something like drumsticks, and accompanied by the zither, are undeniably clever, the music itself is very tame and monotonous. I saw a curious exhibition at Interlaken. It was a gathering of the clans of the Bernese Oberland for gymnastic and wrestling performances, and the sight of hundreds of women in their picturesque costumes, with snowy bodices, straw hats, and silver ornaments, with the men all straw-hatted and in their shirt-sleeves, was one not often seen. There was a most pleasant *laissez aller* about the whole affair. The judges sat in the centre, with their coats off, and each with a couple of bottles of wine under his chair, and as everybody knew the champions as they came forth to battle, the cheering was most continuously hearty. An elaborate procession "in character" opened the proceedings. St. Beatus, the patron saint of the district, followed by his scholars "Achates" and "Justus," first appeared, then a troop of shepherds and boys in antique costumes driving sheep and cattle, then "Ritter Burkhard von Unspannen" (said to have originated the "Fest") and his daughter, Ida, with attendant knights, all carefully got up in mediæval garb; then boys disguised as little bears, and then the corps of wrestlers (Schwinger) and athletes (Turner). Between the performances there was a very pretty "Schnittertanz" by eight young men dressed as mowers, with their scythes on their shoulders, and eight very good-looking girls of Interlaken, in Swiss costume, as hay-makers. This dance was gone through to the music of the band somewhat resembling the "dancers." It had evidently been carefully rehearsed, and though I quite expected to see the scythes doing some unwelcome execution during their gyrations, all went off well, and the dance pleased so much that it was encored. All this, under the brilliant midday sun, was singularly unlike our English gatherings, and I felt for the moment quite a Schweitzer's interest in it. The dance of mowers would have been really charming on any stage, as a dandified young Frenchman said to me afterwards, "C'était tout à fait chorégraphique."

Music certainly does not flourish in Switzerland; and I question if the country has ever produced anything really great in composers

or players. I asked Emil Boss (the famous Alpine climber, who was taken out by Mr. Graham to India, and in his company scaled several of the Himalayas), one night when we were sitting in the hall of his comfortable Hotel De L'Ours at Grindelwald, if the people had many musical gatherings in the winter. "No," he said, "we have very little music here; you see, they work too hard."

The explanation may not be quite satisfactory, but it led me to think of music and mountains, and since then I have had some floating idea of writing an article on the subject. Have mountainous countries ever given us any great music or musicians? I fancy the best Scotch tunes come rather from the Lowlands than the Highlands, and though the Welsh are musical enough and have some beautiful national airs ("The March of the Men of Harlech" is perhaps the superbest war song ever composed), yet their contributions to the world's music have not amounted to much. I am inclined to think that music and poetry are fostered more in localities where there is not so much that is beautiful to satisfy the "schusucht," the longings of the artist. Far away from the beautiful, he sings of that region of beauty beyond his horizon. Surrounded from his childhood by the glorious sights of Nature, the mountaineer, on the other hand, feels a great happiness in her presence, of which he is, indeed, hardly conscious until, it may be, he is removed to some other land, and then we know how long and how sorely he pines for the land of his birth. Only once did I hear a dweller among mountains express anything like appreciation of their beauty. That was several years ago, in a railway-carriage between Penrith and Keswick, when I talked to a young farmer about his lands, which were on the slopes of Helvellyn. He pointed out to me one of the spurs of the great mountain, and said, "Ay, t' fell looks bonny-like o' a morning at sunrise." Wordsworth was certainly a poet of the hills, but he was not born and did not spend his youth amongst them.

But there is that imbecile music again! with the solid Britannic touch that no one can mistake, in which some truly *artless* young lady is indulging. If she only knew the wrath that is boiling in the soul of that quiet-looking gentleman outside! She thinks she is playing one of Chopin's waltzes, and I wish an avalanche would thunder down and stop the whole thing! Certainly this amateur music in hotels is often little else than a nuisance. What is that epitaph said to be inscribed on a tombstone at Versailles? "Except in 1859, when for several days she took lessons on the piano, her life was without a stain!" At such wrathful moments as these I quite applaud the ingenuous sentiment contained in these lines.

But the shadows are already stealing along through the valleys and up the mountain slopes, a cooler breeze has sprung up, and I know that in a few hours daylight will have passed, and night, with its solemn beauty and magical glamour of moonbeams, will be here. Reluctantly I acknowledge to myself that another of the days of this short, restful holiday of mine is nearly over.

J. J. B.

Literature of Music.

"ENCYCLOPÆDIA BRITANNICA."

VOL. XVII.—MR. ROCKSTRO ON GLUCK AND MOZART

THE ponderous volumes and ponderous writing of an encyclopædia are not meant for pleasant reading by the evening lamp. Those who turn to this source of universal information are usually serious students bent on grasping certainties; on this account alone it might be pleaded that an encyclopædia article should present only severe veracities in fact, and opinions scrupulously weighed, while the whole should be expressed without flourish of rhetoric. There is the more need for severe restraint when the article deals with music—a subject which seldom holds its ground amid the contending claims for the editor's space.

Mr. Rockstro, who contributes the article on Mozart in the recently-issued volume of the "Britannica," has obviously been cramped. He has had to set forth the life and work of Mozart in three and a half pages, a feat which demanded great judgment in selection of material, and the utmost concision of style. Only those familiar with the extent and the uniformly high interest of the Mozart literature will adequately realise the large measure of success he has achieved. But they will also regret the presence of passages of doubtful criticism at the best, and where sound, certainly misplaced. The following passage, for example, must strike the informed reader as at once a mal-appropriation of space, and a misleading treatment of fact:—

"Gluck's great reform of the lyric drama (based not, as is sometimes erroneously supposed, on new principles invented by himself, but on those enunciated by Peri and his associates as early as the year 1600, when the first Italian opera was produced at Florence) had already attracted immense attention in Paris, and was everywhere producing good fruit. It was impossible that it could do otherwise, for it was founded on pure dramatic truth. But what Gluck worked out in obedience to a carefully-elaborated theory, Mozart effected by simple force of natural dramatic instinct. Moreover, with all his love for graceful melody, his power of expression and dramatic force, Gluck was not great as a constructive musician. On the other hand, the erudition which in 1770 had won Mozart's diploma from the Academia di Bologna, was no mere rusty exhibition of scholastic pedantry. It enabled him to cast his music into symmetrical and well-considered form without sacrificing the demands of dramatic consistency; to enchant the unlearned hearer with an endless flow of melody, while satisfying the cultivated musician with the most ingenious part-writing that had ever been imagined in connection with the stage; to construct the grand finales that have made his operas the finest in the world;—and all this with equal reverence for the claims of legitimate art on the one hand, and those

of passionate expression on the other. For the finales are no dead forms, but living scenes developing the action of the drama. And the impassioned utterances are no poor passages of 'sound and fury signifying nothing,' but well-constructed music, shapely and beautiful; music which Gluck himself, with all his genius, could no more hope to rival, than Hasse could hope to rival the choruses in 'Israel in Egypt.'"

Here, Mr. Rockstro, straying from the subject of his article, depreciates Gluck in a wholly needless parenthesis and in equally needless comparisons; permits, in fact, his momentary enthusiasm for Mozart to lead him into partisanship, as if we were still in the thick of the war of pamphlets that broke out in the Paris of Gluck's day. The original worth of Gluck's advocacy and practice of a reformed operatic method is great enough to have merited a statement which would convey a just impression if the subject was to be referred to at all. It is very far short of the truth to suggest that Gluck was a mere worker, with borrowed principles. Notwithstanding some petty weaknesses of temperament, he was not only a man possessing an unusually keen critical faculty, exercised upon a wide literary and musical culture, but a man of progressive powers, who knew how to profit by failure. His theory started from the conviction brought forcibly home to him by his own lack of success, that Italian opera "was but a concert for which the drama furnished the pretext." Manifestly the theory grew in his hands, until it received its critical exposition in the preface to "Alceste," and its fullest musical expression in "Iphigenie." Between the crude enunciation of certain principles by Peri and his associates, and the elaboration of a body of doctrine guiding the production of a lyric drama, with music emphasising the sentiment of the action, an immense distance lies. Truly an article on Mozart is not the place to define this distance, neither is it the place to suggest that there is no distance at all. Gluck is, of course, the precursor of Wagner—a fact which very fitly leads to a truth writers on music are prone to forget or to remember, as it accords with their personal bias—that progress in music, as everywhere else, is by evolution; that the epoch-making musicians are those who have most fully seized the best that has reached them from preceding periods, using the past to increase the heritage of the future. There is no great musician who has not been essential to the greatness of a successor. Surely this should have been borne in view in posing Mozart against Gluck. Mozart was born in 1756, Gluck in 1714. Like that of all great art-workers, Mozart's career was a steady development. At first he sang with the voice of the Italian melodists. Then the ferment of the Parisian art-world had its effect upon him. With Gluck's music and theories he was familiar: are we to believe he was uninfluenced by them? Surely not. Instead of a gratuitous belittling of Gluck, what is expected at the hands of a biographer of Mozart is an estimate of the indebtedness to the elder musician. Mozart undoubtedly entered into Gluck's labours;

and from the standpoint of a true criticism the one would be treated as following the other in the line of evolution. Any other criticism, involving both musicians, fails in the sense of historical relationship.

Mozart is credited with giving his operas dramatic truth by virtue of "natural dramatic instinct;" no one claims that he gained his power as a contrapuntist by instinct; yet the one is only a degree less absurd than the other. The composition of an opera which raises at every step questions of fidelity and consistency of characterisation, logical forwarding of action, proportioning of parts, adaptation to stage necessities, and a score of technical considerations, makes much greater demand upon mere mechanism than genius likes to admit. Mozart for his time became an incomparable master of that mechanism; master in the reducing of it all to the appearance of inspiration. Yet the working theory was there, just as a working theory of an inferior kind was present to him in his Italian period; and he owed it to Gluck more than to any other.

The peculiar value of Mozart's work for the stage, apart from its musical worth, is that he brought opera somewhat nearer actual life. Gluck was in great part bound to a frigid classicism expressed in the stilted lines demanded by the poetic taste of the period. In Mozart we have fairly represented a certain phase of the eighteenth-century world, its high-bred *finesse*, airy intriguing, and polished sensuality. His suave, vivacious strains proceed with perfect propriety from the lips of people who play with passion. There were other phases, however, and the character of Mozart's libretti—not wholly of his own choice—throws into stronger light the immoderate nature of Mr. Rockstro's claim for the pre-eminence of Mozart's operas. Grand finales would not of themselves, as his words imply, make fine operas; but are they the finest in the world—or does Mr. Rockstro mean up to Mozart's time?

The theory of the lyric drama, apparently accepted all round, raises the libretto into new importance. It is to suggest the music and to be expressed in the music. Of a surety the world will not acknowledge its finest operas to be those which have grown out of low spheres of feeling and action. It will look for the expression of noble motive, of high endeavour, of splendid sacrifice; and it will find its ideal rather in such a treatment of beautiful human affections as Beethoven has left us in "Fidelio," or in those regions of emotional elevation to which Wagner in his best moments conducts us.

That Mozart expressed petty, even debasing situations in strains suggestive of purity and elevation, is one of the facts which show what a chaos musical criticism mostly is; that he towers above Gluck in the realm of tone it was hardly worth Mr. Rockstro's while to assert; that Gluck's vigorous clearing of the ground afforded Mozart the standpoint of a fresher culture from which to approach opera, is a fact which no comparative estimate can afford to ignore.

"The Rose of Sharon."

IT is with much gratification that we lay before our readers a description of Mr. A. C. Mackenzie's dramatic oratorio, "The Rose of Sharon," the vocal score of which is published by Messrs. Novello and Co. on October 1. This work, as everybody knows, is to be the chief novelty of the Norwich Festival, which is held this month; its production has been anticipated with a remarkable degree of interest, and, unless we are greatly mistaken, it will create an impression that must tend immensely to enhance Mr. Mackenzie's reputation. More than this as to the merits of the work we cannot say at present. Opinions based upon the study of a vocal score are almost open to doubt and subsequent modification, and in the existing instance they would be needlessly premature, since the date when "The Rose of Sharon" can be judged by an actual performance is so close at hand. What we have to do, therefore, is to give an outline of the form and construction of the oratorio, and some idea of the character of Mr. Mackenzie's music.

The libretto of "The Rose of Sharon," written by Mr. Joseph Bennett, is founded on the Song of Solomon, and from that beautiful Hebrew poem and the Scripture generally the text has been wholly selected. Criticism is here permissible, and we may say at once that Mr. Bennett has fulfilled his task with all the ability and consistency that might have been expected from so distinguished a *littérateur*. Adopting the interpretation which the profound Oriental scholar, Ewald, has given to the so-called Canticles of Solomon, Mr. Bennett treats his subject as a story of pure and faithful love in humble life, and lends to it a religious no less than a dramatic aspect that brings it in every sense into the domain of oratorio. The text is divided into four parts, with a brief prologue and epilogue, and, like Beethoven's sonata, the whole might appropriately be headed "Le Adieux, L'Absence, et Le Retour." But Mr. Bennett gives each part its own distinguishing title. The scene of the first, "Separation," is laid in the vineyards of Lebanon, where King Solomon sees the Sulamite, and has her taken to his harem at Jerusalem. The second, "Temptation," takes place at the palace, where the attendants of the Sulamite vaunt the glory of the King and enable her to perceive the splendour of his court in the procession that bears the Ark to the Temple. In the third, "Victory," Solomon pleads his suit, but in vain; the Sulamite remains true to her beloved. The fourth, "Reunion," shows the return to Lebanon, the happiness of the lovers, and the joy of the inhabitants of their village.

Following the practice of the day, Mr. Mackenzie writes no overture, but opens the prologue with a brief and dignified orchestral introduction, the *largo* (B minor), leading to an accompanied recitative for contralto solo, "We will open our mouth in a parable."

phrase, bearing reference to the passage, "But we speak concerning Christ and His church." This is more than once announced by the orchestra; then it is twice declaimed by the solo voice, the first time *pp.*, the second time *f*; finally repeated by the instruments at their loudest, and bringing the prologue to a close. Part I. then opens in the village of Salam. It is early morning, and the villagers come out of their houses to labour. Purely pastoral in character is their chorus, "Come, let us go forth," and its opening phrase is subsequently used extensively as what we may term the "Sulamite" *motive*. To the voices is allotted a suave rhythmical melody, while the orchestra at once takes up the position of prominence which it maintains so consistently throughout. Reference to the actual instrumentation is impossible in this article, since the vocal score contains no indications whatever on the subject; but that portion of the work will claim due attention in a subsequent notice. The chorus of villagers having been developed at considerable length, dies away, and The Beloved (tenor), beneath the lattice of the Sulamite, addresses his fair one in impassioned melody, "Rise up, my love." The Sulamite (soprano) responds, and soon joining her Beloved, a duet ensues, wherein music rather than language expresses the fervour of their devotion. Their last notes mingle with the chorus, "Come, let us go forth," which is now resumed, and brings the scene to a close.

The second scene, "In the Vineyards," is preceded by an intermezzo depicting "Spring Morning on Lebanon." This instrumental movement (*adagio tranquillo*, C major) would seem to be of ravishing beauty. In marked contrast is the animated martial theme which announces the coming of the cavalcade of King Solomon and the Princes. A woman (contralto) asks, "Who is this coming up from the valley like a pillar of smoke?" The villagers respond in a lively chorus, "Lo, the chariots of Israel," after which the martial movement (thenceforward associated with Solomon) is resumed, and as the cavalcade approaches, the words, "God save the King, May the King live for ever," are sung by the chorus in a brief series of imitative phrases. The procession halts, and the Princes and Nobles, observing the Sulamite, ask, "Who is she?" Solomon (baritone) addresses her in a soft but passionate melody, "Thou art lovely," echoed later on by his attendants. The Beloved approaches the Sulamite, and in an agitated passage, "Away with me," persuades her to fly; she consents, and they would hasten away, but are recalled by the Princes and Nobles. The people ask, "What do ye see in the Sulamite?" and an Elder of the village brings her (followed by the Beloved) to Solomon, who, in a vigorous and animated solo, "Unto my charger," addresses the maiden more ardently than before. Her reply is simply to point out that her Beloved is more to her than all else. The Elder (bass) of the people, in a solo and unaccompanied chorus, "Hearken O daughter," now persuades the Sulamite to heed the king's suit, but the Beloved again urges her to fly. She clings to him, declaring "My Beloved is mine and I am his." The Princes and Nobles, however, roughly exclaim, "What do ye; will ye rebel against the

King?" Solomon signs to the guards to place the Sulamite on a chariot, and the cavalcade moves away as the people repeat the chorus, "God save the King!"

We are now in Solomon's palace. Part II. begins, after a few bars of introduction and recitative, with an air for the Sulamite, "The Lord is my Shepherd." Here Mr. Mackenzie has allied to the words of the beautiful Psalm music that breathes with equally touching simplicity the spirit of hope and trust. A dialogue ensues with some women of the Court, wherein the Sulamite renders with fervour her protestations of fidelity to her Beloved, and dwells upon his beauty and qualities. In a tuneful chorus, "Art thou so simple?" the women chide her, and bid her "follow the track of the flocks," while the First Woman (contralto), in gloomy strains, describes the honours that the King will heap upon her. Still the Sulamite is firm. An officer of the Court enters and bids the women go forth to witness the procession that bears the Ark to the Temple; they respond in a jubilant chorus, "This is the day." The scene changes to an open place before the palace, and the assembled citizens sing a broad, massive chorus, "Make a joyful noise," in which the composer for the first time uses his choral force on their fullest scale, employing contrapuntal device with a free hand, and giving his materials ample and masterly development. The procession approaches, and in turn we have a characteristic march, a chorus of maidens, "We will praise His name," a chorus of elders (divided male voices, with flowing triplet accompaniment), a chorus of shepherds and vinedressers (the orchestra giving out the Sulamite theme), a chorus of soldiers (altos, tenors, and basses), a chorus of priests, a chorus of people as the Ark passes, and, finally, as Solomon and his nobles pass, a resumption of the now familiar chorus, "God save the King!" now considerably extended and rising to a fine climax. The Sulamite and her women have watched the procession from the lattice. The First Woman says, "Thus shall it be done unto her whom the King delighteth to honour," but the maiden is immovable. Again she repeats the phrase, "My Beloved is mine," and with this the division ends.

It is noon in the palace. Watched by her attendants, the Sulamite sleeps. This is indicated in an orchestral prelude (*largo*—B minor) replete with soft, delicate harmonies and reposeful melody. The Sulamite dreams. She imagines she hears the voice of her Beloved without the chamber asking her to open to him. She hearkens to his plaintive tones, and clothes herself; but when the door is opened he is gone. In still soft but agitated phrases she calls for him, and rises to go about the city, "Seeking him whom my soul loveth." She descends into the streets and thrice calls "Beloved," the voice rising each time from G flat to E flat, whilst, like the orchestra, it remains subdued almost to a whisper. The Sulamite hears the sound of a distant march. Watchmen appear, and she asks them, "Saw ye him whom my soul loveth?" They reply (eight voices) bidding her depart. She repeats her question with growing agitation, but the watchmen answer, "Smite her! wound her!

Take away her veil! Hence, thou daughter of Belial!" Now, for the first time, the music rises with sudden *crescendo* to a *fortissimo*. But the Sulamite starts from sleep, her dream is over, and with an equally sudden *diminuendo* the music is subdued once more. The First Woman now announces the approach of Solomon in a melodious solo, and the king himself, in an air full of expressive charm, once more presses his suit. But the Sulamite's response is ever the same, and request and refusal mingle in a harmonious duet. Soon a new combination appears. The Sulamite, as though to give an answer that shall forbid further question, exclaims in solemn tones, "My love is strong as death, and unconquerable as the grave." Solomon and the Women (sopranos divided) take up the previous chorus, "Art thou so simple?" which is now elaborated at some length; the soprano solo meanwhile giving forth in combination with it the new theme, both in its original and in augmented form. With this ingenious and effective *ensemble* the third part concludes.

Part IV. takes us back to the vineyards of Lebanon. The villagers give utterance to their sympathy and melancholy in a chorus, "The fields of the Beloved," and a woman (contralto) does the same in an extended and important solo, "Gladness is taken away." After a *reprise* of the chorus, an Elder has a suave air, "Thus saith the Holy One," breathing consolation and hope. To this succeeds a choral prayer, "O Lord, be gracious unto us," purely religious in style and exquisitely harmonised. A woman now asks, "Who is this that cometh up from the valley, leaning on her Beloved?" The Sulamite is recognised, the villagers have an admirably worked out chorus, "Sing, O heavens," expressive of joy and gladness. An unaccompanied quartet for the solo voices interrupt it—a cleverly-written piece; then the chorus is resumed and ends with a full close. Next comes an impassioned duet for the lovers, who at its conclusion give forth in unison the theme (marked in the style of a hymn) which forms the subject of the final quartet and chorus, "For the flame of Love"—a noble and worthy climax to what has gone before. The epilogue consists of a choral recitative, "Blessed is he that readeth," and a flowing, melodious chorus, "To him that overcometh," which brings the oratorio to a calm and peaceful ending.

♫ Schubert's Sonatas. ♪

VI.

THE year 1825, at which we have now arrived, is rich in pianoforte work. Three complete sonatas were produced during its course, besides an incomplete one, consisting of two movements only, of which it is the object of the present paper to treat. It is true that in some editions of Schubert's works this fragment is entitled 'The Last Sonata,' as if the entire cause of its unfinished condition had been the removal by death of its composer before he had had

time to complete his work. Evidence, however, is not wanting of the sonata having been written early in 1825, and if this be so, it is difficult to ascertain, with any degree of certainty, why the master should not have completed a composition which, judging from the portions left to us, might have been worked out so as to have taken a high place amongst his productions.

The first movement, in C major, marked *moderato*, opens with a phrase in octaves, of a weird, wailing character, the skip of a major sixth at the outset giving the impression of a startled cry, or sudden exclamation from acute pain.



Two bars in delicious five-part harmony follow, ending on the key-note, preceded by a most telling chord of the six-four. Another short unison phrase leads to the inevitable repetition of the subject, but equally, of course, slightly varied in treatment. The introduction of the flats in bar 13 naturally leads to an effective modulation into A flat, which, after about ten bars, again makes way for the initial key, with the subject effectively varied by syncopation. The young student must be careful not to treat the three quavers



in bar 29, and many subsequent places, as triplets, much as they resemble them at first sight. Counting eight to a bar, the crotchet coming in at two and the first quaver at four, will be found the simplest method of causing the visionary triplet to disappear. This figure, which, under various metamorphoses, serves as a theme for dalliance for an unusually lengthened period, is destined to be quitted in an extremely bold, not to say a rude manner, by the sudden enharmonic transition from the chord of the minor 9th, or G, to that of the major 9th, or F sharp, thus causing a startling modulation from the key of C to that of B minor.



The B natural in the second bar appears only to have been introduced as a precautionary measure, as there has been no B flat which requires neutralising. The materials have all now been collected together wherewith the structure as far as the double bar and repeat has to be completed, and the customary ball play commences, whereby the previous subjects are tossed about and interwoven through many transitions of key, the enharmonic change being freely employed.

The second section of the movement starts off boldly in the key of A, with the first subject harmonised in rich chords, which contrast most pleasingly with the bare unisonous treat-

ment in the earlier portion. Triplets are now freely employed in the left hand, and afterwards for each hand alternately, especially during an entire page, chiefly founded on F sharp, with its minor 9th, a method of treatment which sufficiently establishes the dominant chord to prepare the mind to receive a recurrence of the subject in the key of B. B, however, speedily merges into D, and D into F, without any material change of treatment. Both A minor and A flat are temporarily visited before the final return to the initial key. The closing chords are immediately preceded by an emphatic use of the six-four on the tonic, alluded to at the outset, this time prolonged for two bars.

The *andante*, which, unfortunately, is the only remaining movement in the sonata, is in the key of C minor, and opens with a plaintive melody, the phrase being somewhat eccentrically, though most effectively prolonged to nine bars, instead of the regulation eight bar form. The next section, of thirteen bars, which is emphasised by a repeat, contains a very striking figure—



and again



in which the skips of sevenths—major, minor, and diminished—form such a distinctive feature that the impression is at once conveyed that this phrase will be made a strong point of throughout the remainder of the movement. But no, such is not the case. After the repeat, the figure disappears, and is no more seen, the wayward mood of the writer apparently abandoning a choice opportunity of elaborating an original idea with as little scruple as he displayed in leaving the entire work unfinished.

We now merge into a smoothly-flowing theme in A flat major, its relative minor, and D flat, until, by another unexpected use of the enharmonic change,



we pass, by F sharp minor and E major into the very unusual key of F flat, which, however, only retains its sway for a single bar, before it again makes way for the recurrence of the smooth melody in A flat. Soon the left hand takes its turn in the exposition of detached fragments of the graceful theme; the right hand filling up the harmony, as required, with simple chords or more florid semiquavers. A syncopated octave passage leads into the re-introduction of the original subject, ornamented and elaborated with richer accompaniments than

upon its first appearance. The A flat melody now appears in C major, a most agreeable change of key after the profusion of accidentals which have embellished the previous pages, during the constant modulations which have pervaded the movements; occasionally, indeed, apparently for little or no purpose but to puzzle and paralyse the timid student. The difficulties are, however, now over. One more return to the first C minor subject, and the sonata comes to its premature end. We look in vain for the usual scherzo, or minuet and trio, and equally so for the rondo or presto movement, which, under ordinary circumstances, might have been expected to bring the work to a brilliant finish. The sonata ends as it begun, in weird mystery, although exemplified in an eminently different manner, the outset creating a feeling of startled surprise, while the close seems to give vent to a hopeless despondency, palliated only, and by no means removed, by the soothing recurrence of the minor triad, which, with its inversions, occupies the last three bars.



Singers' High Note Cadences.

ALTHOUGH the vocalists of the present day are so fond of displaying one or two high notes at the conclusion of a song, often with serious injury to the music, there are few of them who would venture upon such a proceeding as did a certain Miss George, a vocalist possessing an extraordinarily high voice, who flourished at the end of the last century. When the famous Mrs. Billington appeared for the first time on the Dublin stage, she did so as Polly in "The Beggars' Opera," and sang her songs delightfully, particularly "Cease your funning," which was tumultuously encored. Miss George, who performed the part of Lucy (an uphill singing part), perceiving she had little chance of dividing the applause with the great magnate of the night, had recourse to the following stratagem. When the dialogue duet in the second act, "Why, how now, Madame Flirt?" came on, Mrs. Billington gave her verse with great sweetness and characteristic expression, and was much applauded. Miss George, in reply, availing herself of her extraordinary compass of voice, and setting propriety at defiance, sang the whole of her verse an octave higher, her tones having the effect of the high notes of a sweet and brilliant flute. The audience, taken by surprise, bestowed on her such loud applause as almost shook the walls of the theatre, and an unanimous encore was the result.



Prize Competition.

In order to stimulate the literary, musical, and artistic activities of our readers, we propose to offer from month to month a series of prizes for the best examples of one or other form of composition.

The first prize will be offered for a set of verses suitable for a song. The successful verses will be printed in our November No., and a prize for the best setting of them offered. A third prize will be offered for a four-part anthem, a fourth prize for a waltz, and a fifth for an original design for a Christmas card.

For the younger readers a fifth prize is offered for the best-chosen set of passages from the poets, having reference to music.

In no case do we come under any obligation to make the award if the pieces submitted are not deemed to have sufficient merit. MS. should, if possible, be sent flat, not rolled.

VERSES.

One guinea will be given for the best set of verses suitable for music. They must not run to more than forty lines. The prize will not be awarded to any composition which does not satisfy the requirements of poetic feeling, lyrical movement, and technical accuracy. Verses which could most appropriately be sung by the male voice will have a preference. They must reach the Editor, "Magazine of Music," 74, Fann-street, London, E.C., not later than 10th October.

ANTHEM.

Three guineas will be given for the best anthem for S.A.T.B. It must not exceed in length when printed four full pages of this magazine. The anthem to be the property of the "Magazine of Music." Twenty-five copies of the November Supplement, containing the prize anthem, will be presented to the successful composer. Pieces in competition must reach the Editor, as above, not later than the 10th October.

WALTZ.

Three guineas will be given for the best waltz. It must not exceed, when printed, six full pages of this magazine. The Waltz to be the property of the "Magazine of Music." Twenty-five copies of the December Supplement, containing the prize Waltz, will be presented to the successful composer. Pieces in competition must reach the Editor, as above, not later than November 1st.

SONG.

Three guineas will be given for the best setting of the prize verses printed in the November number. The compass to be limited to one octave and two notes. The character of the piano part will be regarded as of quite as much importance as the voice part.

The song to be the property of the "Magazine of Music." Twenty-five copies of the January Supplement, containing the prize song, will be forwarded to the successful composer. Pieces in competition must reach the Editor, as above, not later than 1st December.

ORIGINAL DESIGN.

One guinea will be given for the best original design for a Christmas card. Preference will be given to a musical subject. Grace and expression, rather than intricacy, should be aimed at. The successful sketch will be reproduced in the January number, and should reach the Editor, as above, not later than 1st December.

MUSIC IN THE POETS.

One guinea will be given for the finest collection of passages from the English poets having reference to music. Only one quotation to be made from each poet, and no single quotation to exceed six lines in length. The whole to comprise 150 lines. Passages already given in our column, "Music in Song," should not be used. The author's name and work to be quoted in each case.

This competition is intended for young readers. The papers should reach the Editor not later than 10th October.

The above conditions are subject to modification up to last issue of this magazine prior to closing of competition. The Editor cannot undertake to notice any communications from competitors.

The Organ.

VII.

THE flute d'amour is rather Gamba-like in its quality. The hohlfloete and clarinet flute resemble each other in tone, and are very similar to the clarabella, stop diapason, or rohrlöte, in their effect. The harmonic flute is quite different in its character, being of brighter and more penetrating tone. It is of twice the normal speaking length, and is pierced with a small hole in the middle. The spitzflöte is of conical shape, and consequent thin and somewhat reedy tone.

The flute à pavillon is of a somewhat shrill and Gamba quality. The concert flute is a good imitation of the liquid quality a flautist produces from the lower register of his instrument, while a flageolet and piccolo are four-feet and two-feet tone.

It is in the reed department that a solo organ has its really special feature, for in this some of the stops are put upon a much higher pressure of wind, and thus made to produce very much stronger tones. Chief among these is the tuba mirabilis trombone and ophicleide. In addition to these is frequently included a bombardon of sixteen-feet tone, a French horn, a much softer reed, an orchestral oboe, a more nasal-toned reed than the ordinary oboe always included in the swell, and, unlike the swell oboe, not available for harmony purpose, but only as a solo, on account of this peculiar quality. There is also a clarinet,

bassoon, and sometimes a sixteen-feet como di bassetto included among the solo organ stops.

The solo organ, then, it will be perceived, is mostly serviceable for solo purposes, when the accompaniment would usually be played upon some soft stops on one of the other manuals. But this is not its only use, for when some specially grand effects are required the high-pressure reeds can be added to the already full great organ with telling effect. This fairly well reproduces the orchestral effect of the addition by the brass to the already *forte* or *fortissimo* mass of string tone.

It might be remarked that the tone of the solo organ stops are not exactly like those of the same name to be found on other manuals. As a rule, they are of stronger, or at least fuller, tone, and are thus capable of producing a more intense effect.

In those few organs which contain a fifth manual, it is that of the echo organ, and is placed above the swell manual. Some instruments which do not have this fifth manual have an echo organ on the same manual as the solo organ. This, of course, makes it that the two organs are not capable of simultaneous separate use. This may or may not be a disadvantage, for the cases in which the solo and the echo organ would be required, or could be utilised together, are but rare. The echo organ is always enclosed in a box (incapable of being opened or closed like the swell), and thus a soft and distant effect is produced. To make this effect greater than that of the closed swell organ, the sides of the box are made as incapable of transmitting the sound as it is possible to make them. This is managed by a double case or box, between which is stuffed sawdust or some other non-conducting matter to deaden the sound. Swell boxes, too, are often constructed in this way so as to get from them the utmost possible effect of crescendo and diminuendo, by succeeding in getting in the first place the softest possible tone.

The contents of the echo organ are usually stops containing pipes of small calibre, and soft and subdued tone, and is generally all flue work. In a similar manner to the way in which an echo organ is sometimes made available upon the solo organ keyboard, where there is no fifth manual, in some organs, where there is no separate solo organ, a fourth manual is included, upon which may be used some of the more prominent stops (for solo purposes) from the other three organs, great, swell, and choir. The organ in the Town Hall, Birmingham, affords an instance of this, though there may be one or two stops which belong to the solo organ only, and so are not borrowed from another manual.

There is no essential difference in the manner of construction of the different portions of a modern organ beyond those already described. The mechanical appliances necessary to connect the keys with the admission of wind to the pipes is practically the same for either manual. Before we consider that manner of connection by which a player is able with such little exertion to control the admission of the air to such a large number of pipes, it would be well to glance at the wind source, so as to get a fair idea of the manner in which an organ is now supplied with wind.

The bellows is the first agent in this matter, and this is a reservoir or receiver which admits the common atmospheric air, and then passes it on through channels or passages called wind trunks, into boxes called wind chests, over which the pipes are arranged in rows. The bellows in use for so long a period were called diagonal, because, while in a state of expansion, the moveable board was at an angle with the fixed one, or, in other words, occupied a diagonal position to it.

This bellows was found wanting in that while the expansion was taking place, no wind was being supplied. On this account two at least were essential to every organ, and organs of any size were necessarily provided with several. Still, with even a large number of bellows the wind supply was not equal. The diagonal bellows is now quite superseded by that known as the horizontal, and which are believed to have been first introduced by Samuel Green. The greater equality in the supply of the wind which this affords marks an important step in the era of organ building. But, improved as the wind supply thus was by the acquisition of the horizontal bellows, it was still found that the sudden demand made upon the supply of the wind by the use of the large pipes (or equally so the sudden cessation of their use) caused an unsteadiness in the tone. By an ingenious invention of Mr. Bishop, which is called the concussion bellows, this has been cleverly remedied, and it is therefore now possible to get an organ so constructed that not the slightest unsteadiness in the wind need arise, be the changes ever so great. We are, therefore, now accustomed to a much more steady tone from an organ than it was at all possible for our forefathers to get.

Even now, though, the bellows should be blown most carefully, for if the reversing of the bellows handle is done with anything approaching roughness a momentary unsteadiness can be, and is, produced by inexperienced or careless blowers, very much to the discomfort of the sensitive organist.

The wind having been conveyed, by means of the wind trunk and wind chest, to the foot of the pipe, it is there under the control of the organist, who commands its admission to the pipe by means of a valve or pallet in direct connection with the key. At this point is the slider, or perforated slip of wood running underneath a row of pipes, which rest in holes in a piece of wood corresponding exactly to the holes in the slider.

The slider is capable of being moved by means of the draw stop handle connected with it, which when drawn out places the apertures in the slider immediately underneath the holes in which the pipes stand, so that when a key is pressed down the corresponding pipe is enabled to speak. If the draw-stop is pushed in, the holes in the slide do not correspond with the apertures leading to the pipes, and thus the whole row of pipes standing over the slider is cut off, and thus made unavailable for use until such time as the stop handle be redrawn.

— Berlin has produced a novelty in the shape of a Lilliputian Opera Company. The artistes range from 22 to 37 years of age, and from 24 to 32 inches in height.

The Pianoforte Student's Guide.

IN this column we propose to give from time to time a list of pianoforte studies, classified according to the qualities they are intended to develop in the player at the various stages of the student's progress. It is believed that teachers and pupils alike will welcome such a guide to the studies they require; these studies having otherwise to be chosen at some cost of time and labour from the mass of existing publications, as well as from those constantly being issued. In the first instance we use Schumann's classification ("Music and Musicians"), and quote also from the pieces selected by him—Schumann's choice having an interest of its own. In forthcoming numbers we hope, with the assistance of teachers, composers, and others interested, to give a classified list to select current publications, to be revised and added to as occasion arises. Pieces submitted to us for the purpose of this "Guide" column should be accompanied by a statement of the distinctive quality they are intended to educe, and collections of studies and exercises should be similarly marked for classification.

Skips.—Clementi, 76; Moscheles, 16; Hummel, 5; Hiller, 8.

Interlacing the fingers and crossing the hands.—Bach, Book I.; Gigue, Book V., Minuet; Clementi, 53; Cramer, 33, 34, 37; Hiller, 16.

Repeated notes (key struck with the same finger).—Clementi, 1, 27, 55; Moscheles, 8; Hiller, 5; Bertini, 7.

Octave passages.—Clementi, 65, 21; Hummel, 8; Hiller, 1; Bertini, 4.

Change of fingers and hands on the same key.—Clementi, 30, 34; Moscheles, 19, 22; Chopin, 7; Hummel, 5; Bertini, 20.

Apoggiaturas.—Clementi, 77, 97; Hummel, 2.

Turns.—Clementi, 11, 37.

Mordente.—Bach, Book I.; Preludes; Clementi, 66; Hummel, 13; Hiller, 9.

Short trills, with closes.—Moscheles, 7, 10; Hiller, 35.

Long trill, right hand.—Clementi, 50.

Left hand.—Bertini, 13.

Trill accompanied by other parts in one hand.—Clementi, 25; Cramer, 11.

Trills in Sixths, change of trills.—Clementi, 68, 88.

Passages of Thirds and Sixths.—Clementi, 88; Cramer, 19, 35; Moscheles, 13.

Three and four part Exercises in one hand.—Clementi, 23; Hiller, 19.

Chromatic Scales with accompanying tones.—Moscheles, 3; Chopin, 2.

Difficult accentuation, division of bars, and rhythm.—Bach, Book VI., Gigue; Clementi, 83, 94, 95; Moscheles, 8, 18; Chopin, 10.

NOTE.—The numbers refer to the following works respectively:—Bach, "Exercises, Opus 1 and 2;" Clementi, "Gradus;" Cramer, "Forty-two Etudes;" Moscheles, "Studies, Opus 70;" Chopin, "Grand Etudes, Opus 12;" Hummel, "Etudes, Opus 125;" Hiller, "Etudes, Opus 15;" Bertini, "Etudes Caractéristique, Opus 66."

Worcester Musical Festival.

THE Festivals of the Three Choirs derive their title from the union of the members of the choral bodies belonging to Worcester, Hereford, and Gloucester. They were instituted in 1723, and from very small beginnings attained proportions which made them for a time the most important events in the history of music in England. Upon the experience thus gained other festivals were founded in different parts of the country—some to gain only a temporary existence, as at Derby, York, Liverpool, and elsewhere; others to equal the Worcester Festivals in attraction, if not in longevity, as at Norwich; others to surpass them in magnitude and influence, as at Leeds and Birmingham. The Festivals of the Three Choirs have suffered no little from the variations in public opinion as concerns music, and in point of attractiveness and profit have had to yield to the pressure of circumstances, growing out of the very principles they were the original means of disseminating. In times gone by, the opportunities for hearing music given upon such conditions as festivals presented were few. Travelling was difficult, tedious, and time-wasting. Only the very wealthy could journey from their rural homes to the centres of civilisation. It was only when increased facilities for communication were established, when wealth became distributed, that music once more raised its head with pride. The performance of the master-works of the art in a worthy manner brought home, as it were, to the doors of all, in a large measure weakened the attractiveness of their repetition in a special place. Hence the uncertainty of the chances of success at these provincial festivals. Hence the need of a large guarantee fund contributed on each occasion by a large body of stewards to meet any deficiencies in the expenses. In the present and like cases these expenses are provided for by the sale of tickets, and unless these are in sufficient demand there is a run upon the guarantee fund. All the money collected at the doors after each performance is handed over intact to the charity on whose behalf the festival is undertaken. This charity is for the support of the poorer clergy, their widows and orphans, in the three dioceses. The success of the Worcester Festival just now ended has been secured. The sale of tickets has been large, and the collections fairly good. To musical readers it will be interesting to know that from their point of view something has been done for the benefit of art. Worcester has been fortunate in having within the radius of its neighbourhood a few of those shrewd business men whose connection with the Birmingham Festival has made it a commercial success. It is true that few alterations, if any, have been made in the plan of the programmes at Worcester. The novelties here are never many. A cantata or two is the limit of adventure in that direction. Still there have been not only entirely new pieces, but those which have all the attraction

of novelty in the scheme. The programmes were drawn out with excellent taste and judgment. Everything that had the slightest flavour of "the shop" in the way of ballads and so forth, was avoided. By this means musical sensibilities were not offended, and everyone was put into the best position for enjoyment. The soloists engaged were Mme. Albani, Miss Anna Williams, Mrs. Eaton Glover, Mrs. Hutchinson, Mme. Enriquez, Mme. Patey, Mr. Boulcott Newth, Mr. E. Lloyd, Mr. W. H. Brereton, and Mr. Santley. The band, led by Mr. Carrodus, comprised in its ranks many of the best London musicians. Mr. Done, the organist of Worcester Cathedral, was *ex officio* conductor, his colleagues of Hereford and Gloucester, Dr. Langdon Colborne and Mr. C. L. Williams, Mus. Bac., lending valuable help both in the cathedral during the performances or at the services, and in the concert-room. Mr. Hugh Blair also helped at the organ in the oratorios. The chorus, formed by the members of the Three Choirs, with some outside help from Birmingham, was the least perfect portion of the executive body. The trebles were weak, the tenors strong, and the basses lacking in resonant quality. There was not only a want of balance, but too frequently a want of tunefulness in the oratorios. This was distinctly noticeable in the "Redemption," which opened the Festival proper on Tuesday, the 9th September, and in other respects the performance was not perfect. The cathedral was full on this occasion, as it was also when "Elijah" was given on Wednesday evening, and on the last day, Friday, when the "Messiah" was performed. On Wednesday morning Cherubini's magnificent Mass in D minor was fairly presented. Spohr's "Christian's Prayer" was also included in the programme, as well as Schubert's "Song of Miriam" and Bach's Whitsuntide Cantata, in which occurs the well-known aria, "My heart ever faithful," which Mme. Albani spoilt by an injudicious alteration of the text. On Thursday morning, Herr Anton Dvorák conducted a fairly good performance of his own "Stabat Mater," the first movement of which, with its passionate yet chastened expression of sorrow and suffering, is among the finest gems of musical art. The selection from "St. Paul," which formed the second part of the concert on the same day, was only indifferently rendered.

The evening concert of Tuesday was distinguished by the production of Mr. C. H. Lloyd's cantata, "Hero and Leander," a cleverly-written work, in which the scoring is original and the old tonalities and modes are introduced with thrilling effect. It was well interpreted, Miss Williams and Mr. Santley singing the title parts most expressively. On Thursday evening, at the second secular concert, Herr Dvorák conducted his own D minor Symphony, and was received with an enthusiasm the more significant because of the enforced silence after the performance of the "Stabat Mater" in the cathedral.

The whole festival ended as it began, with a special service in the cathedral with the full choir and band. At the opening service it should be mentioned that one of the anthems was a

setting of a hymn by St. Francis of Assisi, by Dr. Bridge, a very bright and thoughtful work. The Canticles set by Sir Frederick Ouseley will be counted among his best works.

The customary sermon was given on the Sunday morning by the Rev. W. Knox Little, Canon of the cathedral, and was chiefly distinguished by want of taste, of judgment, and of accurate knowledge of music. His illustrations, derived from the lives of musicians, were amusingly incorrect, and if the sermon is remembered it will be for the statement that the "apostles of culture are the apostles of sin and Satan." Now as musicians are in some sort the apostles of culture, the syllogism which follows goes to show that Mr. Knox Little, as the mouthpiece of the Worcester clerical authorities, has not a very high regard for the mission of music or of the status of musicians, even though he, as one of the clergy, and presumably one who has an interest in the object of the Festivals, does not disdain to profit by their attractions.

Mr. Carl Rosa.

TWO things are very difficult in this world; first to make a reputation, and—to keep it." So wrote Schumann, and if his influence as a composer has not been thoroughly grasped by the musical public, few will doubt the wisdom of his aphorisms, the abiding excellence of, say, his "Rules and Maxims for Young Musicians."

The subject of our sketch has made a reputation, and he keeps it with uncommon success. "Genius is an inexhaustible power of taking trouble," says Carlyle. "Genius is patience," remarks Buffon; and Schiller has told us that the enviable commodity is simply a cognomen for "industry." Mr. Carl Rosa must have long ago perceived the value of the axiom which holds that we can only rise through industry and perseverance. The Pyne and Harrison management also laboured in the same faith, and Mr. W. A. Barrett, in his most readable "Life of Balfe," is right when he states that "with shrewd and practical knowledge, the partners believed that, if they could keep the theatre open long enough, the public would in time support the undertaking."

But history has repeated itself in a more pronounced way, and after this fashion. Before Mr. Rosa had seen the light of day, the composer of the "Bohemian Girl" gave it as his deliberate opinion that the permanency of national opera meant the encouragement of native artistes. Half a century ago the terms, "opera in English" and "English opera," held precisely the signification still obtaining. The well-worn works from the pen of the foreigner, in their droll enough vernacular garments, could never by any stretch of fancy be termed "national opera." Hence Balfe's intelligible views. Mr. Rosa has emphasised these, and with remarkable pluck, perception, and pertinacity. Strange, moreover, that it has been left to a foreigner to promote the genuine interests of our national lyric stage. But it is, nevertheless,

true, for, as everybody knows, Carl August Nicolas Rosa (original surname, Rose) entered the world at Hamburg, on the 22nd March, 1843. As a mere infant he gave evidence of unmistakable musical talent; he played his little fiddle wonderfully well at the precocious age of eight; it is, indeed, on record that he performed in public during the first decade of his existence. His progress, naturally enough, suggested a course of instruction at the Leipzig Conservatoire, which he entered in his sixteenth year.

We next trace his appearance in Paris, where he gained a prize at the local Conservatoire; then he is found as conductor of the Philharmonic Concerts of chamber music in his native city; and makes his *début* at the Crystal Palace, Sydenham, on 10th March, 1866. And this is what Chorley said concerning the young artist's first appearance here:—"Herr Rosa's violin playing is adroit, technically well finished, and showing propriety rather than depth of feeling; but he has no faults to unlearn, and has the modesty of style which bespeaks the real artist." Shortly afterwards, Mr. Rosa crossed the Atlantic to join as solo violinist a company organised by the late Mr. Bateman. Mme. Parepa was the *prima donna* of the troupe, and to her Mr. Rosa was married in February, 1867. Both artistes warmly championed the cause of opera in the English tongue, and the success which accompanied their American campaign showed that the musical public fully acknowledged the significance of the undertaking.

Returning to the old country, the couple tried their fortunes in the provinces, and, eventually, Drury Lane Theatre was secured, where preparations, under the direction of Mr. Harry Jackson, were being made for the production of an English version of "Lohengrin." Mme. Parepa was to have played Elsa, but the untimely death of this amiable and gifted artiste, which took place on the 21st January, 1874, necessitated the abandonment of the enterprise.

Great as was his loss, Mr. Rosa held to his purpose of inviting the verdict of London audiences on his scheme at the earliest practicable moment. Hence he opened a seven weeks' season at the Princess's Theatre on September 11th of the following year, and with a company of highly capable vocalists. Santley gave the weight of his name to the venture, and the other artistes comprised Mlle. Torriani, Misses Rose Hersee, Josephine Yorke, and Lucy Franklin; Messrs. Packard, Campobello, and others.

A provincial tour followed, and in the autumn of 1876 the troupe opened an eight weeks' season at the Lyceum Theatre. At the Wellington-street house the results surpassed, if we remember rightly, the gratifying success achieved at the Princess's. Wagner's "Flying Dutchman" was produced on a grand scale, and secured at the Lyceum its first genuine recognition in this country. Other novelties included Adams's "Girald," Nicolò's "Joconde," and Fred Cowen's "Pauline."

The year 1877 was mainly devoted to country tours; and at the Adelphi Theatre the London season of 1878 commenced on February 11th. It lasted seven weeks, and if no

important novelties were forthcoming, several old and familiar works were worthily revived. On the occasion of his fourth season, Mr. Rosa migrated to Her Majesty's Theatre, on 27th January, 1879, where his novelties comprised Wagner's "Rienzi," Guiraud's "Piccolino," and Bizet's "Carmen." On January 10th of the following year he again opened at the Haymarket house, giving Thomas's "Mignon," Verdi's "Aida," and Wagner's "Lohengrin," each for the first time in English. And here we pause to make note of Mr. Rosa's leanings to the works of the Bayreuth *maestro*.

Our impresario's faith is great, and we are bound to admire the pluck and spirit with which he placed before his patrons the Wagnerian examples just named. Those and "Tannhäuser" (14th February, 1882) were staged on a scale of singular completeness, and at a cost, we have been told, of something like twelve thousand pounds. The best available talent was retained, the companies having included Madame Minnie Hauck and Herr Schott, an eminent actor with a big, but at times, rather uncertain voice. Mr. Rosa secured Her Majesty's Theatre for a third time in 1882. "Lohengrin" was produced on the opening night, 14th January, and the season's novelty took the shape of Mr. Barrett's adaptation of Balfe's "Moro, or the Painter of Antwerp." Mr. Rosa subsequently gave a round of operas at the Standard Theatre, and the usual provincial tour followed. Drury Lane Theatre welcomed the two novelties from the pens of native musicians, alluded to in the prospectus for season 1883 ("Esmeralda" and "Colomba"), and last April Dr. Villiers Stanford's opera, "The Canterbury Pilgrims," sought the favour of audiences which have ever been ready to cheer and encourage well-directed enterprise.

Here, then, is a record of good, honest work it were hard, in its way, to beat. Several achievements are indubitably great; industry and perseverance are having their reward—reputation, of a sure, firm, and solid build. Little need, at this time of day, to show what Mr. Rosa has done on behalf of the Balfe theory already referred to. Single-handed he has fought a gallant, a courageous fight on behalf of the composer native to these shores. The impetus given to art is noteworthy. The hour came, and with it the men. Home material can, we are persuaded, hold its own right well with the supply provided for the market by the foreigner. (N.B. Five British composers contribute works to the Norwich Festival of this year of grace.) Mackenzie, the Scotchman, Villiers Stanford, the Irishman, and Goring Thomas, the Englishman, were not approached in vain, and who knows the number of dark horses Mr. Rosa may yet bring to the winning-post? German connoisseurs awakened one morning to find that there was, after all, a good deal in the British musician. And so, after sundry eyes had been duly rubbed, "Colomba," for example, successfully appealed to the Teuton in one of his favourite temples of the lyric drama. Mr. Mackenzie's scholarly and interesting young lady soon found her way, moreover, to other German opera-houses. Dr. Villiers Stanford enjoys growing Continental fame, but it may be doubted whether his contribution to the Carl

Rosa *repertoire* is not, as yet, over the heads of the average opera-goer in this country.

In securing Mr. Goring Thomas's work, the subject of our sketch accomplished another shrewd purpose. He knew well that the highly attractive, the elegant and melodious writing to be found in "Esmeralda" would strike a sympathetic chord in the hearts of numerous patrons. It has done so, and there are many who believe that Victor Hugo's gipsy maiden will remain for many a day a favourite stock attraction in Mr. Rosa's *repertoire*. The impresario has correctly discerned the popular taste for pure and well-defined melody.

That is not dead yet. Popular taste cannot possibly be ignored, and it will be a sorry day for the musical art when healthy, sympathetic, and clear-cut types of melody lose their power to charm. "The life of music flows onward in melody," wrote the learned Marx, and Mozart himself has said that "melody is the essence of music." This, however, by the way, and let us hasten to note, in a sentence, the ease and judgment with which Mr. Rosa selects his novelties from abroad. "Mefistofele," for example, is a signal success, the *cachet* of unqualified approval having followed Boito's work wherever it has been performed. And there is every reason to believe that "Manon" will also make a hit. Its English dress has been provided by Mr. Joseph Bennett, and this is equivalent to saying that the adaptation cannot fail to prove an acceptable one.

Altogether the interests of English opera are singularly bright and promising, and there is reason to anticipate that, at no distant date, a permanent metropolitan home will be found for the further encouragement of native art. It need not be said who is the man to direct the fortunes of such a theatre. Mr. Rosa's next London season will comprise a period of nine weeks. That is further testimony in favour of the position his *impresa* has attained in town. The air is full of rumours as to what is to be done on behalf of German and of Italian opera. Should each be found fighting, side by side, for its own hand, the spectacle cannot fail to be highly interesting. One thing is, however, morally certain, and it is this. Italian opera, as presented at Covent Garden in recent seasons, is doomed. "All that is called fashion," says Goethe, "is transitory tradition," and tradition in matters operatic has, of late, been a very poor thing. The whims and fancies of the aristocracy have had their day, and the Italian opera of the future means thorough excellence of *ensemble*, the utter abolition of the "star" system, and other baneful influences which need not be here named.

It only now remains to acknowledge the important part Mr. Carl Rosa has played in ministering to the wants of provincial audiences. Amateurs "furth" London rally round his standard with unmistakable significance, hailing a visit from his compact troupe as an educative influence, the value of which cannot be lightly esteemed. His *ensemble* is admirable, and last, not least, what the impresario promises he performs with, it is a real pleasure to say, remarkable fidelity. *Verb. sat sap.*

The Philharmonic Society.

II.

IN our last article we brought down the history of the Philharmonic Society to 1820, in which year the performer who presided at the pianoforte was for the first time denominated "conductor" in the programmes. In the following year the pianoforte was removed, and the conductor stationed, as at the present day, at a desk in front of the orchestra.

The year 1821 was also signalised by the first appearance in London of Ignaz Moscheles, the greatest *bravura* pianoforte performer that had been heard up to that time. He was not only a brilliant performer, but a composer of high merit, and the MS. concerto given by him at the eighth concert on the 11th of June astonished and delighted the *virtuosi* of the day, not only from the vigorous invention and masterly style displayed by the composer, but for his wonderful execution of a most difficult work. This first appearance at a Philharmonic concert was the prelude to a brilliant career of a quarter of a century passed in this country, and only terminated by his recall to Germany in 1846 by Mendelssohn, his pianoforte pupil of some twenty years before, to fill the post of first professor at the Leipzig Conservatorium of Music, which his now intimate friend had just started. We may remark *en passant* that during the rest of his career he visited London from time to time, his last appearance being at a concert in St. James's Hall, given in 1865 by Jenny Lind, in aid of the sufferers by the Austro-Prussian war, when he improvised for twenty minutes on two familiar themes in a highly interesting and surprising manner.

The only remarkable event of the following year was the first appearance of "Mrs." Anderson. Female musicians did not call themselves "Madame" in those unpretentious days. Her performance of Hummel's concerto in B minor at the ninth concert of that season was the beginning of a brilliant series of triumphs that placed her in the foremost rank of English female instrumentalists.

The years 1823 and 1824 passed without any musical event of high interest, except that in the latter year Carl Maria von Weber was first introduced to the British public by means of his still ever-fresh overture to "Euryanthe" and his orchestral masterpiece, the overture to "Der Freischütz."

IN 1825 happened the greatest event with which the London Philharmonic Society has been connected—an event that will render its name famous for all time in the annals of musical progress. On the 21st of March of that year Beethoven's Choral Symphony was performed for the first time in England. Although expressly ordered by the Society as early as November, 1822, the symphony was not received until long after the stipulated time—in fact, not until it had been published in score and performed in Vienna in May, 1824, on the occasion of Beethoven's last appearance in public.

The performance, led by Sir George Smart, was by no means successful. The work was new and strange in design, construction, and details, and was full of difficulties which the performers had not thoroughly mastered; indeed, it evoked the respectfully-hostile criticism of several of the foremost musical critics of the day, many of whom lived to hang upon its every bar with rapture. *Tempora mutantur*, indeed, in things musical! After the performance, Sir George Smart modestly expressed his doubts as to his own correctness in giving the times of the different movements, there being no Maelzel's metronome signs in those days, and even tried to lay its want of success on his own shoulders. During the same season Sir George had to visit Dresden on business connected with the production of "Oberon" at Covent Garden. Still feeling qualms of conscience, he extended his journey to Vienna to obtain the *maestro's* own opinion on the subject. Surely this was a fine instance of conscientious energy on the part of this great musician.

DURING the next year Weber visited London, in order to superintend the production of his "Oberon" at Covent Garden. Such an opportunity was not to be lost, and the society took advantage of it by requesting the great German *maestro* to conduct one of those concerts on April 3rd, 1826. This was Weber's first appearance in London, his "Oberon" not having been produced until the 12th of the same month. The programme included four pieces by him—the overture to the "Freischütz," the great tenor scene from the same opera; "Le Dolce Speranza," sung by Mme. Caradori Allan; and the overture to "Euryanthe." Weber's peculiarly clear and graceful way of conducting was received on this occasion with the most enthusiastic and appreciative applause, never again to be renewed under the same roof, for in little more than eight weeks, on the 5th of June, Weber breathed his last at the house of Sir George Smart, at the early age of forty, and in the full bloom of his genius. A graceful recognition of this sad event is to be found in the performance of the Dead March in "Saul" as the first number of the last concert of the season, which took place on the 12th of June, nine days before his temporary interment in the vaults below the Roman Catholic Chapel in Moorfields.

The next year was marked by the death of Beethoven at Vienna, on the 26th of March, 1827. The master had been in a dying state for months, of a complication of the most painful maladies; and, under the really needless dread of impending destitution, he applied, through Moscheles and another friend resident in London, to the Philharmonic Society, asking that a concert should be given for his benefit. The society did better. They at once resolved to send him one hundred pounds as speedily as possible, thus cheering the dying giant's days.

The years 1827 and 1828 yield but little to chronicle beyond the fact that Franz Liszt made his *début* before an English audience in the May of the former year in a concerto of Hummel, while Clementi wielded his bâton for the last time during the following year.

THE year 1829 was signalised by the first appearance before an English audience of the "wondrous boy," Mendelssohn—he was barely twenty—who conducted his Symphony in "Carmen," at the seventh concert on the 25th of May. The whole piece was loudly applauded, the now famous scherzo being called for twice. The last concert was remarkable for the first performance of Spohr's Symphony in E flat, and for the brilliancy of the vocal part of the entertainment, the singers being Sontag and Malibran, then in the full flower of their fame, the great treat of the evening being the great duet from "Semiramide," "Ebben a te, ferisci," which was magnificently interpreted by these rival *prime donne*, each trying to excel the other.

Up to 1830 the Society had met every year at the Argyle Rooms; but, owing to this *locale* having been destroyed by fire early in the spring of that year, they removed their quarters to the concert-room of the Italian Opera House until 1833, when they engaged the Hanover Square Rooms, where they remained.

The season of 1830 is noteworthy for the production of Mendelssohn's overture to the "Midsummer Night's Dream," which charmed all hearts by its exquisite lightness and beauty and by its truly Shakespearean feeling. The other musical sensation of the year was the "Largo al Factotum" of Lablache.

The next year, 1831, was marked by the performance of a selection from Spohr's "Last Judgment." This was the first and last performance of a selection of oratorio music at the Philharmonic, with the exception of the "Lobgesang" in 1841, and can hardly be said to have been successful, both the orchestral and vocal resources of the Society being unable to meet the demands of this class of music. Hummel paid his first visit to England during this season, and performed his undeservedly neglected "Oberon" fantasia.

THE following year, 1832, was somewhat barren of musical events. Mendelssohn's Ossian overture, "The Isles of Fingal," was performed for the first time at the sixth concert, and at the next entertainment the master appeared for the first time as an instrumental performer, the piece chosen by him being his own pianoforte concerto in G minor.

During the year the Society offered Mendelssohn one hundred guineas for a symphony, an overture, and a vocal piece, the subject being left to the composer, to whom the copy-right was to revert after two years. The offer was accepted, the outcome being the Italian Symphony and the overture in C, which were performed at the sixth concert of the following season, 1833, under the bâton of the composer.

The year 1834 was almost uneventful, but the production of Spohr's greatest masterpiece, "The Power of Sound," marked the opening of the season. The name of Henry Blagrove, the great violinist, first appears in the programme of this season, also that of William Sterndale Bennett, another "wondrous boy," still in his teens, who played his own pianoforte concerto in E flat at the sixth concert.

The only event worth noting belonging to the year 1836 was an unpleasant one. The Society, as in other years, applied to Mr. Laporte, the Director of the King's Theatre, for permission to engage the principal vocalists attached to the Italian Opera Company, then performing, but the request was churlishly refused.

It is worth noting that Beethoven's Choral Symphony was again performed at the fourth concert in 1837, and this time was received with the fullest possible favour.

THE years 1838, 1839, 1840, and 1841, brilliant as they were, give little matter for remark, save that Mario's nightingale notes were first heard in the second-named year, and the overture to "Benvenuto Cellini," of that erratic genius, Berlioz, the musical representative at once of William Blake and of Edgar Allen Poe, fell flat on the untutored ears of the frequenters of the concerts of 1841.

Spohr's symphony, descriptive of the "Conflict between Vice and Virtue," known to scoffers as his "metaphysical overture," and Mendelssohn's Scotch symphony mark the following year, 1842.

Chopin was first introduced to the English public by the incomparable Mme. Dulcken at the second concert of 1843; at the eighth Spohr conducted his own "Power of Sound" and several other of his works. He also conducted the whole of the extra concert given in July by command of the Queen, who has been from the first one of the warmest patrons of the Society.

In 1844 Sir George Smart laid down his baton for the last time at the first concert, and was succeeded at the fourth by Mendelssohn, who acted as conductor during the rest of the season. It was in this year that Ernst delighted and astonished the London virtuosi. The first performance of the overture to "Leonora," No. 1; the first appearance of still another "wondrous boy," Joseph Joachim, and of Piatti; and the performance of selections of Mendelssohn's "Midsummer Night's Dream," hitherto only known through the overture; and of a selection from Beethoven's "Ruins of Athens," also unknown, are among the rest of the most important features of this exceptionally brilliant year.

(To be continued.)

BRIGHTON.—MR. GEORGE WATTS' CONCERTS. Some disappointment has been caused among those who have been looking forward to hearing Madame Nilsson at these concerts, by a paragraph that recently appeared in two of the leading London newspapers stating that Madame Nilsson had sailed for America. The announcement that this rumour is without foundation will gratify many. Mr. George Watts has manifested considerable enterprise in engaging for his concerts the leading artists among both vocalists and instrumentalists, and these Brighton concerts will enhance his reputation in this respect. Madame Christine Nilsson, Mdle. Carlotta Badia, Madame Marie Klauwell, Madame Trebelli, Miss Hope Glenn, Mr. Sims Reeves, Signor Parisotti, Mr. Joseph Maas, Mr. Santley, Signor Foli, Mr. W. Coenen (solo pianoforte), M. Hollman (solo violoncello) being among the artistes announced to appear at the concerts that will be held on the 6th and 8th inst.

History of the Pianoforte.

STRINGED MUSICAL INSTRUMENTS OF THE ANCIENTS.



Dulcimer. Assyrian Bas-relief, British Museum.

Perhaps the dulcimer, even more than the harp and lyre, was the immediate ancestor of the pianoforte. It was played with the plectrum for striking, both by the Egyptians and Assyrians, and, later, by the Hebrews and Persians. The strings in this instrument passed completely over the sounding-board, and were of varying lengths. The Assyrian dulcimers represented in the illustration are taken from a bas-relief in the British Museum, representing a procession greeting the conquerors after the victory of Sardanapalus over the Susians.



Part of Assyrian Procession. Greeting the Conqueror. Bas-relief, British Museum.

The first and fourth figures in illustration are playing the Assyrian harp; the second has the double pipe or flute; and the third is the performer on the dulcimer. In his right hand the plectrum is held firmly, and is about to strike the strings. From the manner in which the strings run in this dulcimer, it is evident that they must have passed over a bridge before they took a vertical direction, but this has been very imperfectly represented. The dulcimer was generally fastened round the waist or shoulder of the performer by a strap, for convenience in playing whilst marching. As the strings run out in a straight line from the player, in the same manner as in the grand piano, instead of across, as in the modern dulcimer, the player must have struck the string sideways with the plectrum, probably twanging an accompaniment upon the strings with his left hand. The dulcimer has been a

favourite instrument for ages, and is still used in the East, especially by the Arabs and Persians, under the name of the *ranoon*, in which the lamb's-gut strings are twanged with two small plectra, one of which is attached to the forefinger of each hand. On the Continent, too, the dulcimer is often met with at the rural fêtes, under the name of the *hackbrett* (i.e., chopping-board), which it resembles in shape.

It is a square box about four feet in length and eighteen inches in breadth, containing the sounding-board and three octaves of strings, two or three to each note, tuned in unison. The player holds a short stick in either hand, with round knobs at the end, one side of which is covered with soft leather or felt for use in piano passages. The sound is pleasing when played piano, but as there are no dampers like those used in the pianoforte, and as the hand can be only used instead of them, the forte passages are very confused.

Besides the instruments mentioned, the Egyptians and Assyrians had one bearing a close resemblance to the tamboura in common use upon the shores of the Euphrates and Tigris, which has wire strings passing over the sounding-board of a lute-shaped instrument, and is usually played with a plectrum of tortoiseshell or of an eagle or vulture quill. The neck and finger-board in this instrument are remarkably long, and straight, being formed of a single straight bar. Some elegant specimens of the tamboura were sent to the International Exhibition of 1862 from Turkey. This will probably explain the Assyrian instrument accurately, although the only two specimens discovered are so much defaced as to render description and comparison difficult and uncertain. There is also a representation of an Egyptian musical instrument resembling the tamboura on the *Guglia Rotta* at Rome, which has the neck, keyboard, and body well marked. This instrument alone would prove that both the Egyptians and the Assyrian had made considerable advance in music at a very early age, for it shows that they knew how to produce a greater number of notes upon a few strings, by means of the finger-board, than could be obtained from their harps. There are also two or three drawings of this instrument in the British Museum, in which the finger-board is clearly shown, especially one on a beautifully-modelled and well-preserved vase in terra-cotta, which Dr. Birch describes as "probably the oldest of all Egyptian pottery."

Besides these stringed instruments, the ancients had a three-sided harp, or rather a harp of two sides with the last string appearing to form a third, which was called the trigonon, in addition to several other shapes of the harp and lyre.

It is unnecessary to describe these successive modifications, as they were principally changes in shape only, were comparatively slight, and have little bearing upon the history of the pianoforte. But it is interesting to notice that the systrium, a little metal instrument about eight inches in length, had thick metal strings passing through it, which produced a sharp, ringing sound when shaken in the hand of the performer.

(To be continued.)

How Rossini's Opera of "Otello" was Composed.

[The following graphic sketch of the circumstances under which this celebrated opera was produced—the artist's whimsical engagement with Barbaja—and the still more whimsical manner in which it was fulfilled—is from the pen of Alexandre Dumas. It is translated from the feuilleton of an old number of the *Estafette*, a Paris paper.]

ROSSINI had arrived in Naples, preceded by a great reputation. The first person whom he met on alighting from the carriage was, as may well be supposed, the impresario (manager) of the great theatre, San Carlo. Barbaja went up to him with open arms and heart, and, without giving him time to make one step, or speak one word, said to him—

"I come to make you three offers, and I hope you will not refuse me any of them."

"I listen," replied Rossini, with his usual delicate smile.

"I offer thee my hotel for thee and thy people."

"I accept."

"I offer thee my table for thee and thy friends."

"I accept."

"My third offer is, that thou shalt write an opera for me and my theatre."

"I do not accept."

"How! you will not work for me?"

"Neither for you nor anybody. I compose no more music."

"Thou art foolish, my friend."

"It is as I have the honour to tell you."

"And what dost thou come to Naples for?"

"I come to eat macaroni and take ices; it is my humour."

"I shall cause my limonadier, who is the best in the Toledo, to make ices for you, and I myself shall make you macaroni which shall astonish you."

"The devil! that is becoming serious."

"But thou wilt give me an opera in exchange?"

"We shall see."

"Take one, or two, or six months, whatever time thou desirest."

"Well, six months."

"It is agreed."

"Let us to supper."

From that evening the house of Barbaja was placed at the disposal of Rossini; the proprietor was completely eclipsed, and the celebrated composer regarded himself as being at home there in the strictest acceptation of the word. All the friends, and even the most distant acquaintances whom he encountered in walking, were invited without ceremony to the table of Barbaja, of which Rossini did the honours with perfect coolness. Sometimes he complained that he had not found enough of friends to invite to the entertainments of his host; when he was only able to assemble twelve or fifteen, he considered it a bad day!

As for Barbaja, faithful to the post of cook, which he had imposed upon himself, he invented every day new dishes, emptied the oldest bottles in his cellar, and feasted all the strangers whom it pleased Rossini to bring to him, as if they had been the best friends of his father. Only, towards the end of a repast, with an easy air, infinite address, and a smile upon his lips, he would insinuate, between the cheese and the dessert, a few words on the opera which he was allowed to promise himself, and on the brilliant success which could not fail to attend it. But whatever delicacy of phrase was employed by the honest impresario to recall to his guest the debt he had contracted, these few words, as they fell from his lips, produced on the composer the same effect as the three terrible words at the feast of Balthazar. Barbaja, whose presence had been tolerated till now, was, in consequence of them, politely requested by Rossini to appear no more at the dessert.

In the meantime, months rolled away; the libretto (words of the opera) had been long finished, and nothing yet announced that the composer had thought of setting to work. To dinners succeeded promenades, to promenades country excursions; hunting, fishing, riding,

occupied the time of the great master; but there was no sign of sharp or flat, major or minor. Barbaja was agitated twenty times a day by feelings of rage, nervous spasms, an impulse almost irresistible to break out. He restrained himself, however, for nobody had greater faith than he in the incomparable genius of Rossini. For five long months he kept silence with most exemplary resignation. But on the morning of the first day of the sixth month, thinking it vain to lose more time, or keep measures longer, he took the great musician aside, and began the following conversation—

"Ah! my friend, knowest thou that there wants no more than twenty-nine days of the fixed epoch?"

"What epoch?" said Rossini, with the amazement of a man who had been mistaken for another, and asked a question to him incomprehensible.

"The thirtieth of May!"

"The thirtieth of May!"—again the same sign of astonishment.

"Hast thou not promised me a new opera which is to be played that day?"

"Ah! I did promise!"

"It is unnecessary to pretend astonishment," cried the impresario, whose patience was exhausted. "I have borne the delay to the utmost, reckoning on thy genius and the extreme facility of working which God has given thee. Now it is impossible for me to wait longer; I must have my opera."

"Could not one re-arrange some old opera, changing the name?"

"Dost thou think so? And the actors who are engaged to play in a new opera?"

"You can fine them."

"And the public?"

"You can shut the theatre."

"And the King?"

"You can tender your resignation."

"All that is so far true; but neither the actors, the public, nor the king himself can force me to break my promise. I have given my word, sir, and Dominic Barbaja has never failed in his word of honour."

"That, to be sure, alters the case."

"Well, promise me to begin to-morrow."

"To-morrow! it is impossible. I have a fishing party to Fusaro."

"Good," said Barbaja, thrusting his hands into his pockets, "we talk no more of it; I shall see what step there remains for me to take." And he withdrew without adding a word.

That evening Rossini supped heartily, and did honour to the table of the impresario, like a man who had completely forgotten the discussion of the morning. When retiring he ordered his servant to awake him at daybreak, and to have a boat in readiness for Fusaro. After that he slept the sleep of the just.

On the morning, the hour of noon had sounded from the five hundred clocks in which the town of Naples rejoices, and the servant of Rossini had not yet ascended to his master; the sun darted his rays through the Persiennes. Rossini started out of his sleep, sat up, rubbed his eyes, then rang the bell; the cord remained in his hand.

He called from the window which opened upon the court; the palace remained mute as a seraglio.

He shook the door of his chamber, the door resisted his assaults; it was built up on the outside.

Then returning to the window he shouted—"Help! Treason! Murder!" He had not even the consolation to find that echo replied to his complaints; the house of Barbaja was the deafest in the world.

There remained to him only one resource—this was to leap from the fourth story; but it must be said, to the praise of Rossini's discretion, that this idea did not occur to him.

At the end of an hour Barbaja showed his cotton cap at a window of the third flat. Rossini, who had not quitted his window, had a great wish to throw a tile at him, but he contented himself by loading him with imprecations.

"Do you want anything?" asked the impresario, with a tone of indifference.

"Let me out this instant."

"You shall get out when your opera is finished."

"What! shut me up by force?"

"By force if you will have it, but I must have my opera."

"I shall proclaim it to all the actors, and we shall see what will follow."

"I will fine them," said Barbaja.

"I shall inform the public of it."

"I will shut the theatre."

"I shall go even to the king."

"I will give in my resignation."

Rossini perceived that he was taken in his own snares. So, like a man of sense, changing at once his tone and manner, he said with a calm voice—"I take your joke in good part; but may I know when I shall be at liberty?"

"When the last scene of the opera shall be sent me," replied Barbaja, lifting his cap.

"Good! send this evening for the overture."

That evening Barbaja received punctually a copy-book of music, on which was written in large letters, *Overture to Otello*.

The saloon of Barbaja was filled with celebrated musicians at the time he received his first packet from his prisoner. One of them immediately placed himself at the piano, deciphered the new *chef d'œuvre*, which impressed them with an idea that Rossini was something more than a man; that like a deity he created without labour or effort, by the sole act of his will. Barbaja, foolish with joy, snatched the piece from the hands of the admiring artists, and sent it to be copied. On the morrow, he received a new copy book, inscribed, *the first act of Otello*; this new piece was also sent to the copyists, who acquitted themselves of their duty with that mute and passive obedience to which Barbaja had accustomed them. At the end of three days that division of *"Otello"* had been delivered and copied. The impresario could not contain himself for joy; he threw himself on the neck of Rossini, made him the most sincere and touching excuses for the stratagem he had been obliged to employ, and begged of him to complete his work by assisting at the rehearsals.

"I shall go myself among the actors," replied Rossini, with a careless tone, "and make them repeat their parts. As for the gentlemen of the orchestra, I shall have the honour of receiving them here."

"Well, my friend, thou canst arrange with them. My presence is not necessary, and I will admire thy *chef d'œuvre* at the general rehearsal. Once more, I pray thee pardon me the manner in which I have acted."

"Not a word more on that or you annoy me."

The day of the general rehearsal arrived at last; it was the eve of the famous thirtieth of May, which had cost Barbaja so many pangs. The singers were at their posts, the musicians took their places in the orchestra, Rossini seated himself at the piano. Some elegant and privileged men occupied the boxes of the proscenium. Barbaja, radiant and triumphant, rubbed his hands, and walked about his theatre whistling.

They played first the overture. Frantic applauses shook the arches of San Carlo. Rossini rose and bowed.

"Bravo!" cried Barbaja, "let us now have the cavatina of the tenor."

Rossini reseated himself at his piano, all kept silence, the first violin raised his bow, and they began again to play the overture. The same applause—more enthusiastic still, if it were possible—burst forth at the end of the piece.

"Bravo, bravo!" repeated Barbaja. Let us pass now to the cavatina, and the orchestra began a third time to play the overture.

"Enough!" cried Barbaja, exasperated, "all that is charming, but we cannot remain at that till to-morrow. Come to the cavatina." But in spite of the injunction of the impresario, the orchestra continued to play the same overture. Barbaja threw himself on the first violin, and taking him by the collar, cried in his ear, "What the devil do you mean by playing the same thing for an hour?"

"Bless me!" said the violin, with a phlegm that would have done honour to a German, "we play what has been given us."

"But turn the leaf then, imbecile!"

"It is in vain to turn—there is only the overture."

"How! there is only the overture!" cried the impresario, turning pale. "It is then an atrocious mystification!"

Rossini rose and bowed.

But Barbaja had fallen motionless upon a fauteuil. The *prima donna*, the tenor, everybody pressed round him. For a moment they believed he was struck by a dreadful apoplexy.

Rossini, grieved that the pleasantry had assumed an aspect so serious, approached him with real inquietude. But at the sight of him, Barbaja, springing up like a lion, began to vociferate—

"Out of my sight, traitor, or I shall be guilty of some excess."

"Let us see, let us see," said Rossini, smiling, "is there not some remedy?"

"What remedy, wretch? To-morrow is the day of the first representation."

"If the *prima donna* were to find herself indisposed?" murmured Rossini in the ear of the *impresario*.

"Impossible!" replied he in the same tone, "she would never draw upon herself the vengeance and the peltings of the public."

"If you will press her a little."

"It would be useless; thou knowest not Colbran."

"I believe you are on the best terms with her."

"An additional reason—do as you please, but I warn you it is lost time."

On the following day, the *affiche* (playbill) of San Carlo announced that the first representation of "Otello" was delayed by the indisposition of the *prima donna*.

Eight days afterwards "Otello" was played.

The whole world now knows this opera, and nothing need be added. Eight days had sufficed to Rossini to eclipse the *chef d'œuvre* of Shakespeare.

After the fall of the curtain, Barbaja, weeping with emotion, sought the composer everywhere that he might press him to his heart; but Rossini, yielding no doubt to that modesty which is so becoming in the successful, had stolen away from the ovation of the multitude. Next morning Barbaja called his prompter, who performed the functions of *valet de chambre* to him, impatient as he was, the worthy *impresario*, to present to his guest the felicitations of the preceding evening.

"Go, beg Rossini to come to me," said Barbaja to him.

"Rossini is gone," replied the prompter.

"How, gone!"

"He left for Bologna at daybreak."

"Left without saying anything to me?"

"Yes, sir, he has left his adieu."

"Then go and pray Colbran to permit me to visit her."

"Colbran."

"Yes, Colbran; art thou deaf this morning?"

"Excuse me, but Colbran has departed."

"Impossible!"

"They are gone in the same carriage."

"The wretch! she has quitted me, to become the mistress of Rossini."

"Pardon me, sir, she is his wife."

"I am revenged," said Barbaja.

N. H. N.

Music in Song.

FROM harmony, from heavenly harmony,

This universal frame began:

When Nature underneath a heap

Of jarring atoms lay,

And could not heave her head,

The tuneful voice was heard from high,

"Arise, ye more than dead!"

Then cold, and hot, and moist, and dry,

In order to their stations leap,

And music's power obey.

From harmony, from heavenly harmony,

This universal frame began:

From harmony, to harmony,

Through all the compass of the notes it ran,

The diapason closing full in man.

What passion cannot music raise and quell?

When Jubal struck the chorded shell,

His list'ning brethren stood around,

And wond'ring on their faces fell

To worship that celestial sound.

Less than a god they thought there could not dwell

Within the hollow of that shell,

That spoke so sweetly and so well.

What passion cannot music raise and quell?

As from the power of sacred lays,

The spheres began to move,

And sung the great Creator's praise

To all the blessed above;

So when the last and dreadful hour

This crumbling pageant shall devour,

The trumpet shall be heard on high,

The dead shall live, the living die,

And music shall untune the sky.

DRYDEN.

Git-Git.

— The death has taken place of Mr. H. F. Schroeder, whose father is one of the few remaining musicians of the private band of George the Fourth. Mr. Schroeder had been thirty years organist of St. Peter's, St. Albans, and had composed an oratorio, "Gideon," and several musical services and anthems, besides being a clever conductor at concerts.

— Anton Rubinstein's new opera bears the title of "Der Papagei" ("The Parrot"). The book, founded on an Eastern legend, is by Hugo Wittmann. The work will, if possible, be produced at the Hamburg Stadt Theatre, on the 1st November. "Nero" is to be represented at Antwerp, under his own conductorship, towards the end of the year. For the last ten years Pollini, the manager of the above theatre, has drawn an annual state grant of 30,000 marks, and the Senate was inclined to renew it for the current year, but the Corporation Committee refused to agree to this, chiefly on the ground that Pollini has not fulfilled the contract by which he was bound to give at least one popularly classical performance every week; whereas, last season, he gave only eleven such performances.

— Madame Sarah Bernhardt has concluded an arrangement to make a professional tour of one year in North and South America, in 1886, at a salary of £60,000.

— Mr. Joseph Barnby has now settled the cast of Wagner's latest opera, "Parsifal," which will be twice performed at the Royal Albert Hall in German, but in concert form, during the ensuing season. The part of Klingsor will, for some reason, be entirely eliminated. Frä. Maltén, who has already appeared in German opera here, will play Kundry; Herr Gudehus, who appeared at Covent Garden last season, will sing the music of Parsifal, Herr Reichmann that of Amfortas, and Herr Seihrt that of Gurnemanz. The Albert Hall Choir will assist, and Mr. Barnby will conduct.

— On November 24th Madame Patti will celebrate at the New York Academy of Music the twenty-fifth anniversary of her first appearance on the lyric stage. As on that occasion, she will appear in "Lucia," and with the same Edgardo, Signor Brignoli.

— It is proposed to erect a memorial window in the Octagon Chapel, Bath, to Sir William Herschell, who composed several hymn and chant tunes for the use of the choir there.

— The principal works selected by the Borough of Hackney Choral Association for the coming season are Dvorák's "Stabat Mater," Cowen's "St Ursula," "The Creation," and "Athaliae."

— Goring Thomas's "Esmeralda" is being translated into French, and will be performed at Antwerp during the forthcoming season. It has already been heard in Germany, and will shortly be produced in Italy. Since Balfe's day, no opera by an English composer has gained equal success on the Continent.

— Music has charms to soothe even the savage breasts of the Wady Halfites of the desert. The band which accompanied a detachment of English troops on their arrival there is said to have created "great enthusiasm." General Booth may perhaps see in this touching incident encouragement to invade the Soudan with his "Army." Savage ideas of music are not high, for the favourite orchestra of the Fijians consists of empty oil cans and sticks, and the Salvationist choruses might just suit the Soudan taste. The absence of the Salvationists would equally well suit us.

— At the special religious service at Worcester, in connection with the Festival, Canon Little asked what was the pathos, what was the danger, and what the power of music? Its pathos was that it was so transient, its impression so fleeting, that it was no sooner here than it was gone. Its danger lay in tempting the devotee to forget, in the sensual gratification of the moment, whence good things and beautiful emanated, and its power was that it told us to aspire and taught the harmony of the eternal world.

— Mr. D'Albert once more. If we are to believe the *Musikalisches Wochenblatt*, Mr. Eugene D'Albert recently gave rein to his German enthusiasm by purchasing one thousand tickets of admission to the performances of "Parsifal" at Bayreuth, for distribution among German students of music.

— Yet another monument. This time the subject is Rudolph Kreutzer, the violinist and composer, and the monument is to be erected in Versailles, his birthplace.

— It had been proposed by M. Coulon to produce Goring Thomas's "Esmeralda" in French at Antwerp, but Victor Hugo has stepped in with an interdict affecting the libretto. The operas of Bertin, Dargomyzsky, and Lebeau on the subject of "Esmeralda" contain verses written by Victor Hugo.

— It has been stated that during the coming season the whole of the company of the Apollo Theatre at Rome will appear in London, but the statement must be received with reserve.

— The *Musical Courier* states that Hervé, the great French opera bouffe composer, whose real name is Florimond Ronger, has decided to become an English citizen. In 1870 he went to London and sang in an English version of his "Chilperic" at a Strand theatre. At that time he knew little or nothing of the English language, and learned his part like a parrot, by rote. He achieved a great success in this operetta, and also in his curious one-act farce, "The Crazy Composer." Hervé is a first-class pianist, and in this trifle he played his own compositions in the most masterly and at the same time most ludicrous manner. He got so low down the ladder of fame that at one time he sang a part in Offenbach's "Orphée." He not only composed the music for his operas, but he frequently wrote the libretto, played the leading part, and, when in the mood led the orchestra and helped to paint the scenery.

— Tourguéneff's principal mental relaxation was in listening to music. He would remain silent and motionless for hours, absorbing and dreaming over the weird melodies of Chopin or Rubinstein, and often he wrote under such inspiration.

— The arrangements for the Norfolk and Norwich 21st Triennial Musical Festival, which extends from October 14 to 17, will be as follows:—Tuesday evening, "Elijah" (Mendelssohn); Wednesday morning, "The Redemption" (Gounod), and evening, a grand miscellaneous concert, including an "Elegiac Ode," composed expressly for the festival by C. S. Stanford; Thursday morning, "The Rose of Sharon," composed expressly for this festival by A. C. Mackenzie, and evening a grand miscellaneous concert, including "Apollo's Invocation" and "Scandinavian Symphony"; Friday morning, "The Messiah," and evening, a grand miscellaneous concert, including "The First Walpurgis Night" (Mendelssohn). The principal artists engaged are Madame Patey, Miss Emma Nevada, Miss Anna Williams, Miss Damian, Mr. Edward Lloyd, Mr. Maas, Mr. H. E. Thorndike, and Mr. Santley. The Prince and Princess of Wales have signified their intention of being present at two of the performances.

— Mr. Carl Rosa has added to his repertoire Mr. B. Kingston's version of "The Beggar Student," in which Madame Georgina Burns will appear as the heroine. Mr. B. Davies, the tenor, will personate the hero, heretofore usually performed by a lady.

— The special Musical Festival correspondent of the *Daily News* recently announced, with the solemnity appropriate to the occasion, that "this year is the anniversary of the foundation" of Worcester Cathedral. This is a flagrant plagiarism of the famous statement of the butler in "Our American Cousin" to the effect that "we olds our hannual hanniversary once a quarter."

— Messrs. Novello and Co. will shortly publish a setting, by Mrs. Meadows White, for *solo* and chorus of male voices, of Kingsley's ballad, "The Erl King." The work will be a pendant to "The Song of the Little Balting," which was produced last year.

— The financial results of the Festival of the Three Choirs show an increase of subscriptions to the Clergy-men's Widow and Orphans' Charity of £40 over those of the last Worcester Festival in 1881. The total amount received at the door of the cathedral amounted to a total of £1,066 1s. 4d., whereas the receipts at the corresponding period of 1881 were £1,026 13s. There are, however, some additional donations to come, so that another £100 or £200 may yet have to be added to the sum.

— The prospectus and rules have been issued of the North London Musical Society, the object of which is the advancement of all branches of music among its members, and to provide the highest class of instruction and practice at the lowest possible cost. The music studied and performed is chiefly classical, but lighter pieces, such as selections and choruses from operas, opera bouffes, &c., are also introduced.

— Signor F. Paolo Tosti has returned to 12, Man deville-place, Manchester-square, from Osborne, where he has been staying the latter part of the month, teaching music to H.R.H. the Princess Beatrice.

Brit-Rat.

— On Saturday, the 8th ult., a number of teachers and friends of the Tonic Sol-fa system assembled in Exeter Hall, at the invitation of Mr. Curwen, to meet Mr. T. F. Seward, of New York, president of the American Tonic Sol-fa Association, who is devoting himself to the spread of this musical system in the United States. Mr. Seward described the rapid progress which the system was making in America. He believed that it would meet with less prejudice there than it had encountered here, and spread far more rapidly. Already several hundred teachers and classes were at work.

— At the fortieth anniversary of the opening of St. Barnabas' Cathedral, Nottingham, Henry Farmer's Mass in B flat was performed, and the composer was persuaded to conduct his work once more. After the service, in the library, Mr. Farmer was presented with an exquisite ivory and silver bâton.

— Professor André has founded a school at South Hackney for the free teaching of the young of both sexes of vocal and instrumental music, &c., on the sole condition that they are total abstainers, and pledged ever to remain so.

— A disturbance, says a Paris correspondent, recently took place at the Concert Parisien. M. Paulus, the well-known comic singer, quarrelled with the manager, and refused to sing. The audience were beginning to wreck the hall, when M. Dufourmentelle, the local commissary of police, aided by a handful of agents, succeeded in clearing the building, after a protest had been signed asking that the night's receipts should be devoted to a charitable purpose.

— The report made to the subscribers to the guarantee fund of the Chicago Musical Festival Association, made by President Fairbank, gives the receipts as 65,747.77 dols., the expenditure as 71,565.17 dols., leaving a loss on the Festival of 5,817.40. The guarantee fund, now 59,000 dols., consists of fifty-nine subscriptions of 1,000 dols. each. Each subscriber's loss, therefore, is 98.60 dols.

— A Dresden correspondent states that immense satisfaction is expressed at Dresden at the announcement that two of Wagner's masterpieces, the "Walküre" and "Rheingold," are to be given at the Royal Opera House in the Saxon capital towards the end of November. "Siegfried" and "Götterdämmerung" are promised for the end of December, and in February the whole cycle will be given. Special interest is attached to the forthcoming performance from the fact, incredible as it seems, that this will be the first time that the general public of Dresden will have had the opportunity of hearing the master's works.

— It is said that Mr. Maurice Strakosch has arranged to bring to London for next season the Italian company now performing under his direction at the principal opera house in Rome, with the youthful Mdle. Donadio, the most promising *prima donna* of the day, as his chief soprano. Mr. Strakosch will at the end of the London season take his Italian company to America.

— Rubinstein has at last made up his mind to accept one of the very profitable American engagements that have been offered him. He has agreed to give twenty concerts in the States, but it is not stated what sum he is to receive for them. A while ago, however, he declined an offer of £15,000 for a nine months' tour.

— The First Piano.—The earliest known occasion of the name pianoforte being publicly advertised was in a playbill dated May 16, 1767, of which a copy is preserved in the office of Messrs. Broadwood, the piano manufacturers of Great Pulteney-street, London. It is a curious historical broadsheet. The piece announced is "The Beggar's Opera," with Mr. Beard as Captain Macheath, Mrs. Stephen as Mrs. Peachum, and Mr. Shuter as Peachum. An extra attraction is thus given:—"Miss Bucklor will sing a song from 'Judith,' accompanied by Mr. Dibdin upon a new instrument called pianoforte."

— Madame Adelina Patti has consented to accept a portrait of herself painted by an eminent artist, from Sir Hussey Vivian and other members of the Swansea Hospital Committee, in recognition of her kindness in raising £1,400 towards the funds of the hospital by two concerts.

— Verdi recently found himself in Marseilles, and desired to visit the theatre. He presented himself at the ticket-office and asked for a parquet ticket, at the same time laying down a twenty-franc piece on the ledge. It

was Sunday night; Halévy's "La Juive" was the opera performed, consequently there was a great crowd. Not a ticket was left. The stranger went into the vestibule of the theatre and applied to the check-taker. "Pardon, sir; I spend only to-night at Marseilles, and would be very glad to see Halévy's opera." "My dear sir, there is not a seat left." "Not a place at the back of some box?" "Indeed, there is not." "Not a seat in the gallery?" "The theatre is full." "Can't you let me take a seat in the orchestra?" "Oh, dear no; we never allow strangers to sit among the musicians!" "The musicians would scarcely call me a stranger—some of them, I dare say, have heard of me. I am a composer of music. My name is Verdi!" It can easily be believed that this name proved the "Open sesame" even to the crammed opera house, and a seat was found in the private box of one of the wealthiest bankers at Marseilles for the eminent composer.

— It has been decided to continue the popular series of ballad and miscellaneous concerts, which have been from time to time so successfully held in the Royal Albert Hall, on every Monday and Saturday evening until the end of October. Organ recitals are also given three times daily on the grand organ in the Royal Albert Hall.

— Sir Henry Ponsonby has, by command of her Majesty the Queen, written a statement that her Royal Highness the Princess Beatrice has consented to become President of the London Musical Society, vacant by the lamented death of H.R.H. the Duke of Albany.

— From Bloomington, Illinois, United States, comes the strange story that about a fortnight ago, in the presence of the whole audience, Mr. William Baron and Miss Lillian Carroll were actually married on the stage after the last act of the comedy. It would have better suited the "eternal fitness of things" (Transatlantic) to have made the marriage an incident of the play.

— The Royal Italian Opera, it is said, will go on much as usual next season. It loses, however, the services of Madame Adelina Patti, who has been engaged by Mr. Mapleson. Mr. Mapleson has taken Drury Lane Theatre for a company of which Madame Adelina Patti will be the "star." Mr. Mapleson's season will follow that of Carl Rosa, who has secured Drury Lane for nine weeks from Easter Monday.

— Mrs. Aylmer Gowing has published an interesting edition of ballad and other poems, chiefly dramatic, for recitation.

— It is rumoured that Mr. A. C. Mackenzie's new English opera, intended for the next season of the Carl Rosa opera troupe at Drury Lane Theatre, will not be placed upon the stage until the following year. Mr. A. Goring Thomas's new opera, with the libretto founded upon a Russian subject, will, however, be given, in addition to English versions of Massenet's "Manon" and Boito's "Mefistofele," in the latter of which Madame Marie Roze has recently been highly successful.

— The body of Herr Elsner, the Dublin musician, who mysteriously disappeared from a Holyhead steamer, was recently washed ashore at the Isle of Man.

— The new comic opera, entitled "Polly; or, the Pet of the Regiment," written by James Mortimer, and composed by Edward Solomon, is in active rehearsal at The Novelty, and will be produced by Miss Nelly Harris on the 4th inst. Miss Lillian Russell, Mr. Alfred Bishop, Mr. H. Leumaine, and Miss Robertson are engaged to appear, supported by a most efficient chorus and band of picked musicians conducted by the composer. If success can be ensured by painstaking work, it will fall to the lot of those concerned in the production of "Polly."

— Herr A. Hyllested, the young Danish pianist, who created such a good impression at his pianoforte recital at Dudley House in June last, has been unwell for some time past; he will therefore not appear at Princes' Hall on the 18th inst., as announced. To benefit his health he has lately gone to Germany. He is at present residing with his friend, Herr Neufeldt, the well known pianoforte manufacturer of Berlin.

— Among new monuments to eminent composers just unveiled or in course of erection are those of Beethoven, in the Central Park, New York; Raff at Frankfurt; Berlioz at Paris; Piccini at Bari, in Italy; and J. S. Bach in Eisenach. As already announced, Herr Joachim presided at the inaugural ceremony of the last-named monument on the 28th ult.

— A grand amateur concert was given in the Town Hall, Great Grimsby, on the 17th ult., by Lady Eleanor

Heneage, in aid of the fund for the restoration of St. James's, Grimsby. The Countess of Yarborough and other ladies played the piano; Lady Adela Larking, Lady Eleanor Heneage, Miss Barker, and the Rev. Robert Cracroft played violins; and the vocalists included Miss Bailey, Miss Hare, and Mr. Coward.

— Dr. Parry's cantata, "Nebuchadnezzar," composed expressly for the Welsh National Eisteddfod, was produced on the 18th ult. before a large audience in the Eisteddfod Pavilion at Liverpool, and the composer, who conducted, received an ovation at the close.

— Sir Julius Benedict is conducting a most successful tour in the provinces of the Cave-Ashton English Opera Company, formed more especially to produce the "Lily of Killarney," and other works of like calibre. The company is a competent one, Mr. Faulkner Leigh sharing the honours with Madame Cave-Ashton and Sir Julius Benedict.

— Mr. W. J. Winch, the American tenor, who has made such a very favourable impression in this country, has sailed for New York to fulfil important engagements. He returns in the spring of next year to this country, and intends to remain here for the next three years. As he is a cultivated musician, as well as the happy possessor of a magnificent voice, he will be a welcome acquisition.

Welsh Music and History.

IN a lecture delivered at Caerphilly, Mr. Brinley Richards expressed some opinions not wholly palatable to the undiscriminating believers in the antiquity of Welsh music. He maintains that the most ancient form of music was the human language, next declaiming and recitative, and at last singing. With respect to those Welsh historians who allude to melodies as far back as the fifth century, he holds that their testimony cannot be regarded as of much value, seeing that it is only supported by vague traditions. He ridicules the absurd statements of those who would have us believe that a certain tune was played at a banquet at which King Arthur was present, adding that one might as well say, "a banquet of Jack the Giant-Killer." For who was King Arthur? When and where did he live? If we are to believe all that is said of him, he must have been at least 600 years old when he died. With regard to the opinion of the late Archdeacon Williams, of Cardigan, Mr. Richards expressed surprise at his belief in the existence of a "refined science of music," as well as an extensive literature among the Britons, long before the Christian era. How could these early Britons have had a literature of any kind without writing materials, and how could they have had a refined science of music when such a science remained unknown to the world for more than a thousand years.

The considerations which led Mr. Richards and others to disavow their belief in the existence of certain old manuscripts were stated. They point to one conclusion—that these manuscripts, like many others, are comparatively late fabrications. The one fact that a statement occurs in them to the effect that they contain the tunes of the Ancient Britons, but that, on examination, no such tunes were found, is most damaging evidence against them. If these writings were really authentic we should be obliged to acknowledge that in the eleventh century the Britons could not have had any tunes; and yet in a nation so renowned for bards and harpers this would seem incredible. But the age of myths has been in every country very prolific. The idea that the Welsh were able to write music in score in the sixth century is ridiculous.

It is as ridiculous as it would be to suppose that men were able to write a cheque before learning to form the letters of the alphabet. With reference to the reputed congress of Gruffydd ab Cynan, parchment was so scarce in those days that a lease of property was often limited to a single line; where, then, could a sufficient quantity have been discovered for the transcription of music covering upwards of two hundred pages? Wales has no need to resort to invention for its history, as authentic materials exist in abundance recording the deeds of her warriors, perpetuating the works of her poets, and the many beautiful melodies that shed a lustre upon her history.

Music in Paris.

ALTHOUGH the Parisians are lovers of good music, it is somewhat strange that the art is not more generally cultivated among the great masses of the people. For the families of the "upper ten thousand" it forms an important part of the ordinary daily education of the young, but not so in those circles less favoured by fortune. In Paris instrumental music in ordinary family circles may be regarded as a rarity, and it is surprising that efforts are not made to remove the barrier that hinders its more general development.

The simplified notation advocated in your columns has already attracted attention in influential musical quarters here, and its wider recognition is probably only a question of time. The opera has been well patronised during four evenings of the past week. The performances have consisted of "Faust," "Der Freischütz," "La Korrigane," and "Hamlet." In the latter, M. Lassalle made his appearance in the title rôle, and M. Desmet, who has gained the first prize at the Conservatoire, sang for the first time the music allotted to the ghost; and on Saturday "Les Huguenots" was again presented to a large and appreciative audience.

The *habitués* of the opera are anxiously looking forward to the first representation of "Tabarin," as extraordinary efforts have been made to render its production of surpassing excellence in every respect. The dresses, scenery, and decorations generally will be superb, the costumes especially being of a very costly and luxurious description. The designs by M. Eugène Lacoste have been approved by the director and by the authors, and have been prepared from authentic sources.

Madame Patti's appearance at the Théâtre Italien is said to be somewhat problematical until the proceedings now in progress for a divorce with the Marquis de Caux have been completed. The accomplished vocalist anticipates that the decision of the Tribunal Civil de la Seine will be in accordance with her wishes, as by the terms of her engagement, if the cause is not decided before November she will not appear in Paris, and the fair cantatrice in cancelling the contract will have to pay 25,000 francs each night of her non-appearance.

At the Opéra Comique, Donizetti's "La Fille du Régiment" continues to attract large audiences, Mmes. R. Delaunay, Laurent, and Petit, aided by MM. Monliérat, Maris, and Davoust representing the chief characters. Auber's "Fra Diavolo" completes the programme, which evidently is greatly appreciated, all the parts being filled by well-known and talented performers. M. Herbert as Fra Diavolo, and Mdlle. Pierron as Milady, nightly secure unmistakable marks of approval.

The re-opening of the Opéra Populaire took place on Saturday, 20th Sept. The revival of "Etienne Marcel," and "La Barde," an opera by M. Gastinel, together with the reproduction of "La Fanchonnette," by M. de Clapissou, constituted an admirable bill of fare.

M. Dufour, the director of the Municipal Theatres of Lyons, has entered into arrangements for the speedy production of "Sigurd," an opera by M. Rey, which has been represented with great success at La Monnaie at Brussels, and which, next summer, will form part of the *répertoire* of Covent Garden Theatre at the Grand Theatre. Report speaks loudly in praise of this new opera.

Concerts *al fresco* have been given several times during the past month by the Sociétés Orphéoniques in the Jardin du Luxembourg and Ranelagh-Passy-Muette, near the Bois de Boulogne. The performances given on Sunday, 14th ult., were well patronised, large numbers of fashionable visitors assembling at Ranelagh to hear the excellent music discoursed by the band under the direction of M. Raucase. The splendid band of the Garde Republicaine, of which M. Sellenick is the renowned *chef*, has on several occasions played at the Tuileries, the Palais Royal, and the Jardin du Luxembourg.

The first representation of "La Nuit aux Soufflets," an opera bouffe in three acts, was given at the Théâtre des Nouveautés on Thursday evening last, and was highly successful. The music by M. Hervé is throughout sprightly and tuneful, and is excellently interpreted by several artists not altogether unknown to fame. This opera bouffe is not a new piece, as it was originally brought out as a two-act comedy vaudeville at the Variétés in 1842. It has now undergone considerable modifications at the hands of MM. D'Ennery and Dumanoir, and will, in all probability, become vastly popular. The rôle created by M. Lafont was played by

M. Vauthier, that by M. Levassor found an able representative in M. Berthelier, both of whom did ample justice to the part entrusted to them. Mdlle. Marguerite Ugalde, who has a charming voice, sang well, the character of the wife in which this lady appears being the same as that in which Mdlle. Ollivier formerly made so great an impression. The singing by the chief characters shows that they are vocalists of no mean order, and M. Hervé's reputation will not suffer from the skilful manner in which he has treated the music.

M. Colonne intends to produce this winter "La Marie Magdaleine," a new work by M. de Massenet. This remarkable score will probably be sung by Mme. Fidès-Devries, who will appear as Marie Magdaleine, and the part of Jesus, written for a tenor, will be interpreted by M. Faure, to suit whose voice M. de Massenet is making the necessary transposition.

Music of the Month.

SOME purists there are who would imitate the worthy bishop's famous chapter on "snakes in Iceland," and say "there has been no music of the month." To speak of Promenade Concerts, organ recitals, the Health Exhibition, with *al fresco* performances by military bands, to such obstinate-minded individuals would simply be to bring down fully-charged vials of wrath upon the luckless one who classed these with serious music. Be it so. The music is not very serious and not very improving; but there is a time for everything, and surely, if ever, we may be allowed to "frivolise" a little during the Dog Days.

The Promenade Concerts at Covent Garden have been crowded all the month. These concerts have always a certain resemblance to those with which the diners at some fashionable restaurants are regaled, excellently serving as an accompaniment to something else. Heavy music must be very sparingly introduced, vocal music gives an indispensable variety, and dance music imparts a pleasant rhythm to the tread of even the most jaded promenader. And if the philosopher turns away from the grosser features of the concerts, the long refreshment bars and Floral Hall, it must be said that at Covent Garden the manifest aim of the *entrepreneur* is, by raising, as far as he dare, the standard of the works performed, to raise the character of the audiences at the same time. Raff's Italian Suite; Goetz's Symphony in F, his only one—so full of charm and beauty; Mendelssohn's "Midsummer Night's Dream"; Beethoven's Pastoral Symphony, and several other classical works of the first order, performed during the last month, are an assurance of this. Mr. Carrodus has played his favourite allegro from Beethoven's Violin Concerto, with that stupendously difficult *cadenza* by Molique, his master; Miss Josephine Lawrence gave an acceptable rendering of Sterndale Bennett's Pianoforte Concerto in F minor; Mdlle. Gemma Luziani, who took the first prize at the Paris Conservatoire, played Beethoven's Concerto in C minor very cleverly; and the Chevalier Léon E. Bach played several classical *morceaux*, which were received with great favour. There can be no doubt that there is a large and increasing portion of these audiences capable of appreciating and enjoying the best music, and deserving of even a larger share than is now offered of such music, performed by the excellent band conducted by Mr. Gwyllym Crowe, and led by Mr. Carrodus.

The frequent organ performances at the Royal Albert Hall in connection with the Health Exhibition, given by such eminent artists as Mr. Hamilton Clarke, Mr. George Carter, Mr. William Carter, Mr. Tamplin, and others, have been full of interest, and make one regret that that noble instrument is so seldom utilised for solo performances. The daily concerts given by the fine bands of the Grenadier Guards and the Royal Engineers have been also a great boon to the many visitors at the "Healtheries." In some selections of classical music (arranged), the absence of the strings is of course a disadvantage; but there are other pieces, such as the overtures to "Masaniello" and others of Auber's operas, the grand march from "Le Prophète," Strauss's and Gungl's waltzes, which from the magnificent and splendid tone of the instruments and the skilful rendering of the solos have been a treat alike for the most rustic of the visitors and the most hardened of musical *dilettanti* that might be present.

Forthcoming Musical Events.

WHATEVER may be the uncertainty with regard to many of the musical events of the near future, there are several concerts so well established in the popular favour that their reannouncement is considered as a matter of course. There would be something like a riot in the musical world if the "Monday Pops" were not to be given as heretofore—not to mention many other concerts, those of the Crystal Palace, the Philharmonic, Richter, and Ballad among the number—any of which being suddenly abandoned—

"There would be twenty thousand amateurs

Would know the reason why,"

as Hawker's famous Cornish ballad (with an alteration) puts it.

The Monday Popular Concerts commence their twenty-seventh season on October 27th, followed by the Saturday Concert on November 1st, and these regularly continue till December 20th, when there is the usual recess till January, after which they go till March 30th, the date of the twenty-first Monday concert and the last of the season.

The dates of the Sacred Harmonic Concerts, under Mr. Charles Hallé as conductor and Mr. W. H. Cummings as chorus-master, are November 7th and 21st, December 19th, January 23rd, February 27th, March 27th, and April 24th.

The Crystal Palace Concerts commence on October 11th, continuing till the middle of December, when, as before, there is an interval of several weeks. They are resumed in February, and the directors have prudently arranged that the series is to be concluded at Easter, instead of, as heretofore, running on into the summer.

Mr. Boosey's Ballad Concerts are fixed for the evenings of November 26th, December 10th, January 19th and 28th, February 4th, 11th, 18th, and March 4th, and the afternoons of December 3rd, January 21st, and February 25th.

The Bach Concerts will take place on February 17th, in the afternoon, and on the evenings of March 5th and April 29th. In addition to these there will be a special performance of Bach's Colossal B Minor Mass, with an augmented choir, on March 21st; the supposed bi-centenary of the composer's birth.

The Philharmonic Concerts, with Sir Arthur Sullivan as the new conductor, are to take place on February 26th, March 12th, 26th, April 22nd, May 6th, and 20th.

Three concerts will be given in October and November and nine in April, May, and June next, under Herr Richter's conductorship, and Signor Sarasate will also probably give four orchestral concerts in April and May.

Herr Dvorák's new patriotic hymn, not considered sacred enough for performance at Worcester Cathedral at the recent Festival, is to be given for the first time in England at one of the concerts of Willing's Choir, and Mackenzie's "Jason" is also promised, but the dates are not yet made public. The case is the same with the dates of the Royal Albert Hall Concerts. At one of these the great promised novelty is Wagner's "Parsifal," given in oratorio fashion, Fraulein Malten taking the part of Kundry, Herr Gadebus that of Parsifal, Herr Reichmann that of Amfortas, and Herr Siehr that of Gurnemanz. Mr. Joseph Barnby, who has been present at the performances at Bayreuth, will conduct, and the Royal Albert Hall Choir will also take part in this most interesting experiment.

— A correspondent who has succeeded in getting hold of many facts concerning Verdi and his home life, writes that "it is generally understood that his opera of 'Iloga' is completed, but he will not give it to the world till his intimate friend, Signor Corti, resumes the directorship of La Scala, which he relinquished to take charge of the Italian Opera at Paris. His friend further declared that he thinks it probable that, like Victor Hugo, Verdi has now in his possession the scores of several completed works which will not see the light till after his death. His published operas number 125, and include all styles, from the Auber-like lightness of 'Il Corsaro,' down to the Wagnerian science of 'Aida.' His country seat is crowded with rare, costly, and beautiful things, many of them gifts from the various Sovereigns of Europe."

Foregin Jottings.

— Mme. Judic has had a hearty reception at the Grand Theatre, Lyons, where she has appeared in "Lili" with immense success. The accomplished comédienne was engaged for four representations only, but has consented to give several more in consequence of the *furor* she created.

— The erection of the new theatre, the Vaudeville, at Brussels, is progressing. The inauguration of this undertaking will be with a piece by M. Raymond, entitled "Seduissez, Madame," with a prologue and an overture, "Les Adieux du Casino," all of which are spoken of in favourable terms.

— Two new American singers will shortly commence a professional career—namely, Miss Alice Neyma and Mrs. Rammelsburg, of Cincinnati—the latter having adopted the pseudonym of Mme. Monti. She is said to be very handsome, and possesses a very powerful voice. Report speaks in high terms of praise of Miss Neyma, who is also of prepossessing appearance, and has a delicate, flexible, and light soprano voice. Our American cousins have recently made some valuable additions to our professional ranks.

— Talent is sometimes strangely developed. A factory girl at Lowell, in America, thought she had abilities as an actress. For several years she saved all she could from her earnings, and at last invested in a theatrical venture all except sixty dollars, which a friend had, unknown to her, kept back, purchasing for her with this money a Florida land grant. The theatrical venture was a failure, and in less than twelve months she returned, broken in purse and spirits, resolving to resume her work at the loom. The Florida purchase, of which she was ignorant, had, however, so greatly increased in value that she intends visiting Paris to complete her dramatic education. It is to be hoped her future career will be more successful than her first undertaking.

— The memory of the great Italian poet, Dante, is to be perpetuated in Paris by the prolongation of the new street bearing his name. La Rue de Dante adjoins the Boulevard St. Germain, and is to be considerably increased in length, which will greatly facilitate the traffic in this neighbourhood. The name given to the street is in remembrance of the stay which the distinguished poet made in Paris in 1302, when he was a theological student.

— M. Maurel has signed an engagement to give five representations at Madrid in May next. Being anxiously devoted to the interests of the Théâtre Italien, the eminent tenor will be absent for a short time only.

— The marriage of Mlle. Lucile de la Roche-Saint-André with Viscount Etienne de Lauzon was celebrated at the Church of Saint Julien des Landes (Vendée) on the 10th inst., with great pomp and ceremony. The rich costumes of the bride, and of the gay throng of ladies who assembled in large numbers to do honour to the chief actors on the interesting occasion, rendered the scene one of considerable brilliancy, while the gentlemen, attired as is the custom in France at marriage celebrations, in full evening dress, completed the picturesqueness of the very pretty and striking ceremonial. The chief officiating priest was M. l'Abbé de Suyrot, the uncle of the bridegroom, who gave a very affectionate address, in the course of which he recounted the historical associations and the deep friendship so long existing between the two families. The Count de Rochebrune the Count François de Lauzon, and the Count de Suyrot, with M. de la Bassetière, were the attesting witnesses. The musical arrangements, both vocal and instrumental, were of a very high character, many well-known musical celebrities taking part in the service, which throughout was striking and effective.

— As music forms so conspicuous a feature in all high-class weddings, so also does it as regards funerals. On Tuesday last, the obsequies of Monseigneur Duquesnay took place at Cambrai, the solemn ceremonial being witnessed by an enormous gathering of friends of the deceased prelate, who was greatly beloved for his many excellent qualities. The Archbishop of Rheims officiated on the occasion, a large number of the clergy being also present. The interment took place in the tomb of the Metropolitan of Cambrai. The principal part of the ceremonial was of a musical description, executed by some well-known professionals, the services of the well-trained choir proving a valuable addition enhancing the solemnity and beauty of the proceedings.

— The French National Shooting Association has been holding its meetings, during September, at Vincennes. The proceedings have been enlivened each day by the performance of an excellent programme of music by the band of the School of Artillery of Vincennes, under the direction of M. F. Leroux, who evidently is a thorough musician, judging from the skilful manner and taste with which the various *morceaux* were executed. The works of Meyerbeer, Mozart, Auber, Donizetti, Rossini, Verdi, Giorzi, Cénille, Gounod, Broni, Maillart Suppé, and a host of other eminent composers, have been laid under contribution, and the skilful interpretations given of even the most difficult passages of the selections evidence the care and attention bestowed upon this well-trained and clever body of musicians. The proceedings were brought to a termination on Sunday last, 21st inst., when a grand *fête* was held in the Polygone de Vincennes, all the gymnastic and shooting societies of the locality being invited to take part in the events of the day. The musical attractions were augmented, and the *fête* was eminently successful.

— Prince Bismarck, if we may trust a recent interlocutor, must be added to the catalogue of eminent men who have no enthusiasm for music. Most men of good family in old Prussian aristocratic circles learn pianoforte playing in their youth. An attempt was made to teach young Otto von Bismarck, as a matter of course. "I profited nothing," said he; "I never could take any interest in it. I, like all my children, am thoroughly unmusical. Thanks to my good memory, I mastered all the letters of the Greek alphabet in half an hour, but as for those little black heads, with stripes and symbols before and behind them, I never could tell one from another." He owned to a particular dislike for tenor singers. "The Princess," said he, "was the only musical member of his family; she sat out the 'Nibelungen Trilogy' in the Victoria Theatre at Berlin, and afterwards invited the singer, Scaria, to dinner." One tenor singer, Helmsing, the Prince observed, was a good fellow, and he had asked him to dine with him, presumably as a man rather than as an artist.

— The aged composer, Franz Erkel, has just finished his new opera, "Szent Istvan," which is to be performed on the opening night of the new opera house at Pesth.

— A Chinese orchestra rehearses daily in Mott-street, New York, preliminary to giving a series of concerts in neighbouring cities. A remarkable instrument is the trumpet. It is of Tartar origin, and produces a noise like a bagpipe, but much louder. The rehearsals are described as "dismal din" by those who have heard them.

— The position of first professor of the piano at the Petersburg Conservatory of Music, which became vacant through the death of Louis Brassin, was offered to Theodore Leschetitzki. He, however, refused to accept, and it has since been offered to Sophie Menter, who, it is said, is willing to accept.

— Frau Miehlke, of Berlin, is rousing the enthusiasm of discerning judges. It is asserted by one well-known musician that she would be a fortune to an operatic manager as a dramatic soprano. Her voice is said to be marvellous both for its compass and its quality; it is powerful and even from end to end, and she sings with excellent method and finish. Her stage presence is fine, and her face has a sort of tragic beauty. With six or eight months' training under a good dramatic teacher, she would be one of the three or four great dramatic sopranos of the day. This is surely high praise.

— Visitors to the Hohenzöllern Museum at Berlin will find the four flutes formerly possessed by Frederick the Great, and from which may be noted the improvements made in that instrument during the lifetime of the music-loving monarch. The oldest of these flutes is made of ebony, and is fitted with ivory. It had six holes, but only one key, the so-called D sharp key. The next in age has two D sharp keys, and is provided with a screw-head, by means of which it could be tuned. The third has seven holes, of which four are in the upper middle joint, the fourth hole being intended to be manipulated by the thumb of the left hand. The fourth flute is the State instrument of his Majesty, and is made of amber, with gold fittings; this has a larger bore, and is fitted with two keys. In the same museum is also preserved the concert grand piano of Frederick the Great; it has two keyboards of five and a half octaves each, and a so-called tangential action. It was built in 1766, by Bukart Tschudi, of London. As far as external decoration is concerned, it is of very modest appearance, being constructed of veneered mahogany, with a small amount of gold inlaid work, and gilt corners and fittings.

— Ferdinand Hiller, in his letter of thanks to the city government of Cologne, which gave him an annual stipend of 3,000 marks, has informed the former body that he has willed to the city, in which he has lived and worked for the greater part of his life, his valuable autograph album, which contains autographs of such renowned men as Humboldt, Goethe, Grillparzer, Tieck, Paganini, Zelter, Cornelius, Geibel, Auerbach, Lenau, Hummel, Scheffel, Mendelssohn, Gade, Overbach, Gutzkow, Joachim, and many others.

— The Mozart monument in Vienna will cost £10,000, a sum almost incredibly more than the composer ever received for all the music he wrote. He was permitted to die in beggary, and buried in a pauper's grave, and the spot where his remains lie is no longer known. Germany is not alone in refusing support to great ones while they live, and atoning for it by erecting monuments to them long after their death.

Herr Phillip Spitta, the author of the valuable Bach Biography, is engaged upon writing a life of Marschner, to which a number of hitherto unpublished letters of that composer have furnished part of the material.

— The well-known teacher of singing, Signor Lampeti, who has trained some of the most successful lyric artists of the present generation, is about to remove from Milan to Brussels.

— The concerts of the Boston Handel and Haydn Society the coming season will be at Christmas time, on February 22nd (Handel Bi-centennial), and on Easter Sunday.

— Professor Klindworth has presented the Berlin Philharmonic Band with a pair of trumpets, to be used instead of the cornet-à-pistons hitherto employed.

— During the last days of "Parsifal" at the recent Bayreuth festival Liszt seemed to recover some of that old elasticity and *verve* which recent indisposition has certainly rather impaired. He was to be seen surrounded by adoring admirers, giving them proof that his fingers had by no means lost their cunning. It is surprising that Liszt, who now seldom touches the piano, should still retain such consummate mastery over the keys. Whether he can play all that he used to play may well be questioned, but certain it is that he attempts nothing that he does not apparently accomplish with ease.

— Camille Saint-Saëns will conduct the performance of his opera, "Henry VIII.," the first novelty of the winter season, at the Stadt Theatre, Prague. Thence he will proceed to Vienna, where he will produce, among other things, his cantata, "La Lyre et la Harpe."

— An address, signed by German musicians, instrument makers, and others interested in the matter, has been presented to Prince Bismarck, asking for the early introduction throughout Germany of a normal music diapason similar to that now adopted in France and Italy.

— The festivities in connection with the unveiling of the Bach monument at Eisenach took place on the 28th ult.

— The music of the performances at the Brussels Grand Opera House is regularly transmitted by telephone to the Royal residence at Ostend.

— The last composition of Frederick von Flotow, the composer of "Martha," has just been published by his widow at Darmstadt. It is a song entitled "The Blind Musician," the words to which were written, by the special request of the composer, by G. L. Mohr. Flotow was all but blind during the last few years of his life.

— It is said that the famous Concerts Populaires, from the leadership of which M. Pasdeloup, their originator, has lately retired, will be carried on under the auspices of M. B. Godard, the well-known Paris musician.

— At the Conservatory of Milan Miss Nietauretta Torricelli was to receive the first prize for violin playing. Between the examination day, however, and the day of the distribution of prizes she eloped with Mr. Pente, also a young violin pupil of the Milan Conservatory. This, of course, created quite a sensation, and the award of the first prize did not take place.

— The new Berlin Philharmonic Society will give twenty grand concerts next season, ten of which will be conducted by Josef Joachim and five each by Klindworth and Franz Wüllner. The latter gentleman, who is now also conductor of the Cologne Gürzenich Concerts, has made provision in his contract with the Cologne society to enable him to travel five times, one week each, to Berlin for the rehearsals and to the concerts above-mentioned.

Music in Glasgow.

PREPARATIONS for the coming musical season go ahead with a vigour and earnestness which bespeak successful campaigns. The numerous societies in and near Glasgow are fairly in harness, and advice concerning their schemes having come to hand, I jot down a few of the more important features. Our premier musical organisation is again to the front with many good things.

The eleventh series of choral and orchestral concerts will commence on the evening of the 9th December next, and the season will again be a ten weeks one. There will be thirteen subscription concerts—five choral and eight orchestral. The choral works include "Elijah," "Messiah," and "Israel in Egypt," and Handel will be further drawn upon by way of a selection from his writings, to be given in commemoration of the approaching bi-centenary of the great Saxon's birth. That valuable adjunct of the Choral Union scheme, the Saturday evening concerts, will receive, as of yore, the careful attention of the committee in charge of the arrangements, and it has been whispered that a treat is in store for the votary of chamber music. The new *chef d'attaque*, Herr Robert Heckmann, brings with him, it is understood, the members of his famous Cologne quartet party. There is joy, then, in the ranks of the amateurs, and a needed impetus cannot fail to be given to the interests of a truly delightful branch of the musical art. Touching the orchestra, it will number, as last season, 76 performers, and, amongst the novelties promised, there will be found Fred. Cowen's "Cambrian" Symphony. It will be conducted, we believe, by the composer himself, who will thus renew acquaintance with his many Glasgow friends. The following artistes have been already engaged:—Mesdames Valleria, Minnie Hauk, and Patey, Misses Clara Samuell, Thudichum, Marriott, Marian M'Kenzie, and Alexandra Ehrenberg; Messrs. Edward Lloyd, Maas, Ludwig, and Breton. The solo violinists include M. Marsick and Miss Anna Harkness; and amongst the solo pianists we note the names of Herr Franz Rummell and Professor H. Barth, from Berlin. Madame Essipoff has also, it is a pleasure to say, been secured. This is, by the way, her first engagement in Glasgow. Mr. August Manns returns as conductor to the scene of many an artistic triumph. To him music in Scotland is much indebted, and he may count upon a worthy reception at the hands of the thousand and one staunch friends he has made in the "Land o' Cakes."

The Glasgow South-Side Choral Society, conducted by Mr. James M'Kean, is engaged rehearsing Handel's "Samson." Mr. William Moodie's Musical Union, another transpontine body of choristers, takes up mainly the glee and the madrigal. The Glasgow Tonic Sol-Fa Society, under the care of Mr. W. M. Miller, will give, during the season, Handel's "Dettingen Te Deum," as also "Azariah," a new and, according to report, a very melodious oratorio, and the Glasgow Select Choir has again been favoured with a gratifying list of engagements.

The Kyrle Society's Choir, under the guidance of Mr. Allan Macbeth, is understood to have an excellent programme to aid them in their good work. It will include Jensen's cantata, "The Feast of Adonis," Anderton's "The Norman Baron," and part music by Gade, Gounod, and the talented conductor himself. The scheme of the Paisley Choral Union provides for these concerts. Two of these will be orchestral, for which the services of the band of the Glasgow Choral Union have again been retained. For the choral concert, Gadsby's "Lord of the Isles" has been selected, and, later on, "Acis and Galatea" will be given as an extra concert. The Stirling Choral Society have put Costa's "Eli" in rehearsal, and the Ayr Choral Union, conducted by Mr. Hugh M'Nabb, take up the "Creation."

The thirty-first season of the "Glasgow Abstiners' Union" concerts was auspiciously begun on the evening of 13th ult. There was a very large audience, which included the Lord Provost and several of the magistrates. Mdlle. Carlotta Badia, Mr. Dyved Lewys, Mr. Barrington Foote, and that admirable violoncellist M. Hollman, contributed an excellent programme. M. Hollman's performance of a romance from his own pen was, possibly, the feature of the evening, alike on account of the beauty of the theme and the refined method exhibited by the player. Mr. Lewys appeared

here for the first time, and the young tenor will be heard again with pleasure. Mr. Airlie has booked, we understand, several important engagements for these popular and well-managed City Hall Saturday concerts. Mr. Sims Reeves, for example, will renew an acquaintance with the patrons of many years standing.

MR. REEVES'S engagement at the Grand Theatre on the 4th and 6th ult. drew out crowded audiences each evening. He sang in that very droll concoction of a stage play, "Guy Mannering," interpolating, as of old, "Tom Bowling," "My Pretty Jane," and other fugitive ditties with which his name has been so long associated. Needless to say, the refined style of the veteran tenor lent its well-known charm to each and all of his songs. My reference to this performance of "Guy Mannering" would be incomplete were I to omit mention of Mr. Arthur Rousby's superb singing of "The Wolf." Nothing finer in its way has been heard here for a long time, and there is everything to show that this rising vocalist is on the high road to an excellent position in his profession.

Mr. Sims Reeves Interviewed.

A REPRESENTATIVE of the *Glasgow Evening News*, profiting by the example of a London evening paper, interviewed Mr. Sims Reeves during his recent visit to Glasgow, eliciting his opinion on Italian music, Wagner, encores, and other topics.

"Italian Opera," said Mr. Sims Reeves, "is dying out. I don't think there will be any regular season at Covent Garden, although some scratch company may be organised to permit Patti to sing in London. The Italian Opera has no base. Except Patti and two of the male singers, there is not one of the so-called Italian singers fit for the work. They can't even pronounce the words, and they have never learned to sing from the chest. These loud vibrating sounds with which they startle the audience are all a sham. They come from the throat, and they only startle the hearers. A chest note moves their feelings. Of course I admit that the Italian language is more mellifluous than the English, and easier to sing in. But its disadvantages outweigh all that. To ensure careful and correct singing the audience must understand what is being sung to them, and without this they can have no enjoyment and the artist little pride in his work. Italian opera is supported only by fashion, and when that support is withdrawn it dies.

"I don't think that German opera is likely to take any place in England. As for Wagner's music, it is simply killing. No singer of any prudence would attempt it. Two years consistent singing of Wagner's music would do more harm to the voice than ten years of any other. When you sing in a Wagnerian opera you have to shout as if you were hailing a ship in a storm, or the orchestra will drown your voice. The only Wagnerian music suitable for vocalisation is found in 'Lohengrin' and 'The Flying Dutchman,' and these are his only operas which will keep the stage. It is quite different with Mozart. Mozart's music is vocally perfect. There has never been anything like it. It is pure and clear, and beyond measure free from any trick or effect. He studied so long in Italy that he learned to adapt his music to the pitch and tone of the human voice, and to anyone learning how to sing, I say 'study Mozart.' Constant practice in his music will lead to purity of style.

"Regarding encores I never disguise my opinion, and there is no subject which has got me into more scrapes. People think me selfish when I refuse an encore, but they don't understand me. When I sing a dramatic song—and most of my songs are dramatic—I put my whole energy into it. When it is finished I am fit for little else, and to ask me to step back to the platform and sing again is cruel. Yet sometimes I make the effort. When I do so, it is not in response to mere clamour or for fear of being thought rude. When I take an encore, it is either because I feel at the moment strong and able to do it, or because I think the audience has really understood me. Then it is an intense pleasure to sing, and I cannot deny myself it. That the public have a right to insist on my taking an encore is absurd. They know how many songs I am going to sing, and they have no right to demand any but these."

Music in Song.

THE setting sun, and music at the close,
As the last taste of sweets is sweetest last;
Writ in remembrance, more than things long past.
SHAKESPEARE.

IN PRAISE OF MUSIC.

THE motion which the nine-fold sacred quire
Of angels make: the bliss of all the bless'd,
Which (next the highest) most fills the highest
desire,
And moves but souls that move in Pleasure's rest:
The heavenly charms that lullabies our woes,
And re-collects the mind that cares distract.
The lively death of joyless thoughts o'erthrows,
And brings rare joys but thought on into act:
Which like the Soul of all the world doth move
The universal nature of this All.
The life of life, and soul of joy and love,
High rapture's heaven: the That I cannot call
(Like God) by real name: and what is this
But Music, next the Highest, the highest bliss?
JOHN DAVIES OF HEREFORD.

HAPPINESS OF THE SHEPHERD'S LIFE.

INSTEAD of Music, and base flattering tongues,
Which wait to first salute my lord's uprise;
The cheerful lark wakes him with early songs,
And birds sweet whistling notes unlock his eyes:
In country plays is all the strife he uses;
Or sing, or dance unto the rural Muses;
And but in Music's sports all difference refuses.
PH. FLETCHER.

TO MUSIC, TO BECALM HIS FEVER.

CHARM me asleep, and melt me so,
With thy delicious numbers,
That being ravished, hence I go
Away in easy slumbers.
Ease my sick head,
And make my bed,
Thou power that canst sever
From me this ill,
And quickly still,
Though thou not kill
My fever.

Fall on me like a silent dew,
Or like those maiden showers,
Which, by the peep of day, do strew
A baptism o'er the flowers.
Melt, melt my pains
With thy soft strains,
That having ease me given
With full delight
I leave this light
And take my flight
For heaven.

ROBERT HERRICK.

IF Music and sweet poetry agree,
As they must needs, the sister and the brother,
Then must the love be great 'twixt thee and me,
Because thou lov'st the one and I the other.
Dowland to thee is dear, whose heavenly touch
Upon the lute doth ravish human sense;
Spenser to me, whose deep conceit is such
As, passing all conceit, needs no defence.
Thou lov'st to hear the sweet melodious sound
That Phœbus' lute, the queen of Music, makes;
And I in deep delight am chiefly drowned
When as himself to singing he betakes.
One god is god of both, as poets feign;
One knight loves both, and both in thee remain.

BARNFIELD.

BOTH Clarius's harp want strings,
That not a nymph now sings?
Or droop they as disgraced,
To see their seats and bowers by chattering pies defaced?
If hence thy silence be,
As 'tis too just a cause,
Let this thought quicken thee:
Minds that are great and free,
Should not on Fortune pause;
'Tis crown enough to Virtue still, her own applause.

BEN JONSON.

Musical life.

PAST AND PRESENT.

LEEDS.

IN 1858, when the Queen and the late Prince Consort visited Leeds for the purpose of opening the Town Hall, Mr., afterwards Sir Sterndale Bennett, wrote his exquisite cantata, "The May Queen," for the festival held in honour of that event; and in connection with the same, the superb organ claims much attention. In an excellent biography of his intimate and valued friend Henry Smart, Dr. William Spark states that "many sets of plans were sent in from organ-builders, all of which were minutely examined by the sub-committee (Messrs. Kitson and England), aided by an experienced, disinterested organ-builder, and the result was the award of the prize of £150 for the best plans to Messrs. Smart and Spark. The specification contained every detail, from the scales, weight, and character of metal and wood, voicing, wind-pressures, size of sound-boards, position of the registers, paddles, &c., down to the springs, wires, and buttons. There was nothing left untouched; nothing omitted or forgotten. Smart's soul was in the work—he knew his power, he fulfilled his mission, and all that pertained to his share of the work was thoroughly and conscientiously done." The contract for the building of this splendid instrument was let to Messrs. Gray and Davison, the Town Council appointing Messrs. Smart and Spark to superintend the work; and these gentlemen paid frequent visits together at the factory of the eminent builders in the Euston-road, London. It may interest many readers to learn that the organ is upwards of fifty feet high, about forty-seven feet in width, and twenty-five feet deep in the centre, and weighs nearly seventy tons. The total cost, including the case and hydraulic engines, was about £6,000.

But to return to the Musical Festival of 1858. The works produced were the "Elijah," the "Messiah," "Israel in Egypt," "Mount of Olives," "Stabat Mater" (Rossini), Haydn's "Seasons" (Spring and Summer), Bach's "Passion Music" (St. Matthew), and the "May Queen," as before mentioned. The vocalists on this occasion were Madame Clara Novello, Mrs. Sunderland, Mdle. Piccolomini, Miss Dolby, Mdme. Alboni, Mr. Sims Reeves, Mr. Inkersall, Signor Giuglini, and Messrs. Santley and Weiss. Miss Arabella Goddard was the solo pianist; Mr. R. S. Burton, chorus-master; and Messrs. Smart and Spark presided at the organ. The sum of £2,000 was realised for the Leeds medical charities, eight hundred guineas, in so many tickets, being granted to the Festival Committee by the Corporation for the inaugural ceremony.

The first attempt to revive the Festival was a failure, and no other was made till 1874, when the Mayor (Alderman Marsden) convened a meeting of the principal inhabitants, and it was decided to establish, if possible, Leeds Triennial Musical Festivals. True, there were difficulties, but the Committee surmounted them, and, under the masterly conductorship of Sir Michael Costa, a Festival was held, resulting in a profit of £1,000, the total receipts being £7,600. The works performed were "St. Paul," the "Messiah," part of "Israel in Egypt," "Hymn of Praise," "St. John the Baptist," "Stabat Mater," Smart's "Bride of Dunker-ron," and Schumann's "Paradise and the Peri." The bright particular star on this occasion was Titiens, it being the only time she ever sang at any of these Festivals; for, although engaged for that of 1877, her illness, which proved fatal, prevented her attendance. The other singers were Mmes. Patey and Trebelli, Messrs. Sims Reeves, Lloyd, Santley, and Signor Perkins. As the interest increased, the guarantee fund was extended, and Professor Macfarren was commissioned to write his oratorio of "Joseph," the work being produced for the first time in 1877. Mmes. Albani, Edith Wynne, and Patey, with Messrs. Lloyd, Santley, and Signor Foli, took part in this Festival, and Sir Michael Costa conducted.

Then, again, in 1880, the committee secured the services of Mmes. Albani and Osgood, Miss Anna Williams, Mmes. Patey and Trebelli, Messrs. Edward Lloyd and Joseph Maas, Herr Henschell, and Messrs. Henry Cross and Frederick King. Mr. Arthur Sullivan conducted a band and chorus of 420 performers; Mr. J. T. Carrodus, a native of Keighley, Yorkshire, led the orchestra, consisting of 112 performers, and Dr. Spark was at the organ. This

Festival was presided over by the Duke of Edinburgh and the new works were "The Martyr of Antioch" (Sullivan), and "The Building of the Ship," by J. F. Barnett. A balance of £2,330 accrued, of which the sum of £2,000 was divided amongst the Leeds medical charities, the remainder being retained as a reserve fund. For last year's Festival (1883) three new works were written, viz., "King David" (Macfarren), "Gray's Elegy" (Cellier), and the 97th Psalm, by Joseph Barnby. A symphony-oratorio, "Welt-Ende," by the late Joachim Raff, was performed. The Duke and Duchess of Albany attended this Festival, and Sir Arthur Sullivan was again the conductor, with Mr. J. T. Carrodus as principal first violin; the organists were Dr. Spark and Mr. Walter Parratt, and Mr. James Broughton, to whose untiring exertions much of the success of these Festivals has been pre-eminently due, was chorus-master for the fourth time. The vocalists were Madame Valleria, Misses Annie Marriott, Anna Williams, Damian and Hilda Wilson, and Messrs. Edward Lloyd, Maas, King, Blower, and Santley; the band and chorus numbered 425, and the Festival was a great pecuniary success. It was decided to devote three-fourths of the profits of this last Festival to the same object as hitherto, and to add the remaining one-fourth to the reserve fund. The total sum given to the Leeds medical charities, as the outcome of the five Festivals, amounts to nearly £8,000—an exceedingly handsome donation.

The only feasible objection that can be raised against these Triennial gatherings is the consequent difficulty in making the ordinary concerts pay. Despite this, however, the Philharmonic Society (formerly the Leeds Amateur Vocal Association), under the skilful direction of Mr. Broughton—whose Chamber Concerts will long be remembered with pleasure—can boast of having produced such works as "Judas Maccabeus," Brahms' Requiem, "St. John the Baptist," "Joseph," Cherubini's Requiem in C minor, Gade's "Psyche," and numerous other important compositions. The Leeds Choral Society, and the Leeds Amateur Orchestral Society—the former conducted by Dr. Creser, organist of the Parish Church, and the latter by Mr. J. P. Bowling, a time-honoured name in this locality—have also given several excellent performances of vocal and instrumental music. The Private Vocal Society is still in existence, and is conducted by Mr. F. R. Spark, the able and indefatigable hon. sec. of the Musical Festival. Dr. Spark's organ recitals, which have been carried on with marked success for twenty-five years, deserve a word of warm commendation; and he was also the founder of the once flourishing, but now defunct, Madrigal and Motet Society.

The Classical Concerts, which are to be known in future as the Leeds Popular Concerts—promoted by Mr. Rawlinson Ford, a private gentleman—have attracted, and are likely to continue to do, by far the greatest amount of interest. In a prospectus recently issued, Mr. Ford says that "it is intended to give six concerts, divided into two series of three each, before and after Christmas respectively; and inasmuch as the scheme includes, for the first time, an orchestral concert—an experiment which will be repeated, if possible, in after seasons on a more extended scale—it has become necessary to change the name under which these concerts were first begun in 1881."

1881." Artists of world-wide reputation are to appear, both vocal and instrumental. Enterprise such as this speaks for itself, and needs no comment.

Mention has been made of the fact that Leeds has produced a considerable number of professional musicians. Among those of the past may be named the immediate predecessor of Dr. Wesley, a man very popular as the organist of the Leeds Parish Church—viz., Greenwood. Then there was the Doctor himself, one of the most learned musicians of this generation, and the author of many beautiful anthems. The elder Hopkinson was a cello player, and was the founder of the eminent firm of J. and J. Hopkinson, pianoforte-makers, first established in Albion-street; and the names of White, Settle, Whitley (a first-rate bandmaster), John Bowling, J. W. Sykes, two admirable violinists; and last, but not least, Edward Booth, the able interpreter of Bach's fugues and of Mendelssohn's six organ sonatas, who died last year at the advanced age of eighty-seven. The present professors in the town include Mr. R. S. Burton (for a lengthened period organist and choir-master of the Leeds Parish Church, and to whom Yorkshire is indebted for much of its musical progress), Mr. F. W. Hird (the accomplished organist of All Souls' Hook Memorial Church), Mr. William Bower, Mr. W.

Booth, Mr. F. Clarke, Mr. Charles Wilkinson, and Madame Tonneller (Miss Annie Milner), together with Dr. Spark (Borough Organist), Messrs. T. Cawthra, Alfred Benton, J. B. Longley, J. E. Newell, J. Parkin, Joseph Shaw, and the Bowling, Broughton, and Haddock families.

Much might be written anent the music to be heard in the churches and chapels. It is not too much to say that in no other town in the provinces is there a service to be compared with that of the Parish Church, where, it must be confessed, the singing is the chief attraction. Nor is the mother church the exception, as a similar state of things exists at All Souls', St. Bartholomew's, Armley, and other places of worship. The principal feature with regard to the singing in chapels such as Brunswick, East Parade, and Mill Hill (Unitarian); is the grand tone with which simple music is rendered; and this leads one to adopt the remark of Dr. Burney, that "the most honourable eulogium that can be bestowed on the power of music is that whenever the human heart is wished to expand in charity and beneficence, its aid is more frequently called in than that of any other art or advocate." Again, "Good music is delightful even alone; combined with poetry, it powerfully enforces the expression of the words; and, when judiciously introduced among our religious duties, it warms and softens the heart, elevates the mind, and contributes to inspire devotional sentiments of a character the most pure and profound."

Manchester Musical Season, 1884-5.

ON September 22nd the opera season commenced here with Mr. Carl Rosa's short opera season. During his stay in Manchester he presented two operas hitherto unknown here—"The Canterbury Pilgrims" and "The Beggar Student"—as well as several older favourites—"Carmen," "Il Trovatore," "Esmeralda," &c.

Mr. Charles Hallé's series of twenty concerts will commence on Thursday, October 30th, and continue weekly until March. During the season the following choral works will be given:—"The Messiah," "Judas Maccabeus," and "Jephtha," by Handel, Mendelssohn's "Elijah" and "As the hart pants," the "Fausts" of Berlioz and Schumann, Dvorak's "Stabat Mater," Rossini's "Mose in Egitto," and a chorus from Wagner's "Parsifal." Amongst the orchestral works will be included Dvorak's new symphony, which was produced under the baton of its composer at the recent Worcester Festival.

Mr. de Jong has engaged a brilliant array of talent for his series of ten popular concerts, which will as usual be held on alternate Saturday evenings, the other Saturdays being devoted to a course of capital concerts for the working classes, also under Mr. de Jong's conductorship and management.

The gentlemen's concerts will consist of ten afternoon pianoforte recitals by Mr. Charles Hallé, and ten evening concerts, all to take place on Monday, but the precise dates have not yet transpired.

A course of three classical chamber concerts have been announced for October and November by Messrs. Rise-gari, Speelman, Bernhardt, and Vieuxtemps, of which string quartets will be the principal feature, agreeably diversified in some instances by the pianoforte and flute under the able manipulation of Mr. Hecht and Mr. de Jong.

Altogether the coming season promises to be in no way behind its predecessors in point of interest, either to the lover of classical music or to those who prefer a lighter style of entertainment.

IN one of the mountainous districts of Bavaria there is a town called Mittenwald, shut in by snow-clad peaks and dense forests, in which every yard is crossed by a labyrinth of ropes and poles on which hundreds of violins are hung up to dry. For a couple of centuries the entire industry of the town has been violin-making, for which the surrounding forests produce the best of material. Men, women, and children all have their allotted share of the work, and violins, cellos, bass viols, zithers, and every stringed instrument, from a copy of some old and priceless Stradivarius, perfect in form, colour, and one, down to the cheapest banjo, are exported in great quantities, all hand made, to every quarter of the globe.

The National Eisteddfod at Liverpool.

THE proceedings of the Eisteddfod were inaugurated by the ancient ceremony of the Gorsedd, which was held in the grounds adjoining St. Augustine's Church, Shaw-street. An address was delivered in Welsh by the Gorsedd Bard Hwfa Mon. The first general meeting of the Eisteddfod took place on the 16th ult. in the Pavilion at the New Haymarket, the Mayor of Liverpool (Mr. Thomas Holder) presiding. The Mayor, in an opening address, offered to all, especially the visitors, in the name of the citizens of Liverpool, a most cordial and hearty welcome. They were not unmindful of the fact that many thousands of the vast population of that city were composed of those who hailed from the great Principality, and they knew that they were amongst the most industrious, peaceable, law-abiding portion of the community. In their public offices, in their counting-houses, and in other high places, the sons of Cambria came to the front, and in many instances more than held their own against their Saxon neighbours. He reviewed briefly the early history of Wales, and said they of Cymrg had much to be proud of. After two short bardic addresses were given, Eos Morlais sang the song "Dear is Gwalia, my country," and he was heartily encored. The adjudication of prizes was then proceeded with.

The most popular performance was a grand choral competition for the best rendition of a selection from the following: "Be not afraid" (Bach), "Lord, Thy arm hath been uplifted," from Spohr's "Fall of Babylon;" "Let us sing together," from Dr. Parry's "Emmanuel;" "Happy and blest," from Mendelssohn's "St. Paul." Prize, two hundred guineas and a gold medal. The choirs competing were the Liverpool Competitive Choir, Manchester Philharmonic Choral Society, Owestry School of Music Choir, and Penrhyn Choral Union. The adjudicator decided in favour of the Penrhyn Choir.

At the meeting of the Cymmordorian section held at the Town Hall on the 17th ult., Sir George Macfarren presided, and in the course of a short address he referred to the choral competition of the previous day, and said that choral singing was of a very high importance to the English nation to maintain. There could be no standing still in art. They must either retrograde or progress, and he looked forward to progression and to still greater excellence than had been witnessed of late years.

A paper by Mrs. Watts Hughes on voice training in childhood was then read by Mr. W. Williams. It combated the theory that children's voices should not be used until they had reached a certain age, and argued that the training should begin as early as possible, while the vocal organs were more flexible. Mr. J. S. Curwen, president of the Tonic Sol-fa College, followed with a paper containing suggestions as to the management of choral competitions, and after a brief discussion the meeting adjourned.

The second Eisteddfod meeting was held in the Pavilion at the New Haymarket, the president for the day being Major Cornwallis-West, Lord-Lieutenant of Denbighshire. The president, in his opening address, said it was now forty years since the Bards of Wales crossed the border and made an incursion into Liverpool. Previous to the prizes being awarded, Bardic addresses were delivered by Messrs. Wm. Tennant and Clayfo, Cadran, and Glynfardd.

In the afternoon there was a choral competition between the Birkenhead Cambrian Choral Society, Burslem Tonic Sol-fa Choir, Hanley, Eastwood Vale Glee and Madrigal Society, and the Morlais Choral Society, Downlais. The prize was fifty guineas and a silver medal, and they were awarded to the Burslem choir.

The proceedings on the 18th were opened with a meeting of Gorsedd, held at St. Augustine's Mount, Shaw-street, under the presidency of Clwydfardd. The Eisteddfod for next year was proclaimed to be held at Aberdare, and it was announced that the subject of next year's epic poem would be the Gorsedd motto, "The Truth Against the World." A meeting of the Cymmordorian Society was held at the Town Hall, Dr. Isambard Owen presiding. Professor Powell's paper on "The Place of the Welsh Language in our National Education" was read by Mr. Griffiths. He urged that the Welsh language ought to be made a special subject of study, and con-

stantly used collectively with English for inter-translation and original composition.

The third meeting of the Eisteddfod took place in the Pavilion, the president for the day being Mr. Osborne Morgan, M.P., in the absence through illness of Sir Watkin Williams Wynn, who was announced in the programme. There was an immense gathering.—Mr. Morgan, in his opening remarks, thanked the audience for the very hearty reception they gave him. He deeply regretted the enforced absence of Sir Watkin Williams Wynn. There was a time when the president of the Eisteddfod felt it a duty to deliver a defence, he might almost say an apology, for the Eisteddfod, but these times had passed away, and looking at that Pavilion, crowded by so vast an assembly, so enthusiastic and so orderly, he could not help feeling that the best apology for the Eisteddfod was the Eisteddfod itself.—After the delivery of some bardic addresses, the adjudications were proceeded with.

The next noteworthy event of the day was the ancient ceremony of chairing the successful bard, winner of the ode prize, which was gone through in the afternoon. The distinguished gentleman on this occasion was the Rev. Evan Rees, Calvinistic Methodist, Cardiff. The audience manifested the greatest enthusiasm during the performance of the ceremony. Mdme. Edith Wynne sang the chair song.



"OH, for the wings of a dove!" she sang, as she was puzzling her brains as to what new ornament she should put upon her autumn bonnet.

It was a Wagner festival that was going on inside the hall, and he stood a block off. "How finely Wagner's music sounds at a distance! I could tell that 'Götterdämmerung' a mile off," said he. "What noble leading of the brasses! What superb dissonances! What noble—" "You are standing at the wrong corner for all that," said a prosaic friend. "That is a street band in the next block, trying to play the 'Beautiful Blue Danube.'"

A WESTERN paper alludes to an opera star as a diamond-throated songstress. It probably alludes to the precious tones in her throat:—

"Which, like a toad, ugly and venomous,
Yet has a precious jewel in its head."

A MUSICAL author being asked if he had composed anything lately, replied:—"My last work was a composition with my creditors."

THE man who said his seat at a concert was only fit for a dog because it was numbered "K9," was "L8"ted when the usher led him to a new seat where all was "B9."

"THE Tar's Farewell" is a popular song at present. We suppose the tar's farewell is "tar, tar!"

IN the Auburn Prison Choir the first tenor is a murderer, while the bass and soprano are merely burglars. "This," says the *Worcester Press*, "bears out what we have previously remarked about amateur tenors."

SAID Mr. Coupon to a critic at a concert where a chorus had just been sung, "You can tell me what that is out of?" "Yes, out of time," growled the critic.

AUBER did not like the music of the future. After the first representation of one of his later works, in which he had used the new forms, one of his friends called his attention to the fact. "Oh," replied the witty old man, "when I want to, I know how to make tiresome music as well as other composers!"

A MAN, armed with a clarinet, stopped before a shop, door. "Sir," said the beggar, "would you mind giving me a trifle, then I won't deafen you with my music, but go off at once." "Not at all, my good man. Play on, it makes no difference to me, and it will amuse the children." "Well, you see, sir," replied the crestfallen musician, "the fact is I don't know how to play!" "Then what's the use of your clarinet?" "It's merely to frighten folks with!" *Tableau.*

A YOUNG lady, who is learning music, says she has heard that fish is a good dish for people who write stories, &c., and wants to know what would be a proper dish for a person studying music. We should say a note meal diet would be excellent.

Vibrations.

As long as Love continues the most imperious passion and death the surest fact of our mingled and marvellous humanity, so long will the sweetest and truest music on earth be ever in the minor key.

There is not any music of instruments whatsoever comparable to that which is made of the voices of men.

Music, by its constant succession and expectancy, floats our souls, as on a magic river, to the verge of the infinite, and seems but the prelude to that perfect satisfaction in the entire expression of itself for which the heart is ever craving.

HUGH MACMILLAN.

Music does precisely what words do not do. It represents a state of thought and feeling more or less continuous, awakened by the statement of facts—a brooding over what has been said after the words are supposed to have ceased.

H. DEACON.

That sweet song of Hannah's (1 Samuel ii. 1, 2)—where did she get it from? I will tell you. You have picked up a shell—have you not?—by the seaside, and you have put it to your ear, and heard it sing of the wild waves. Where did it learn this music? In the deeps. It had been tossed to and fro in the rough sea until it learned to talk with a deep, soft meaning of mysterious things which only the salt sea caves can communicate. Hannah's poetry was born of her sorrow.

C. H. SPURGEON.

Many mighty harmonies have been discoursed by instruments that had been dumb or discordant, but that God knew their stops.

J. RUSKIN.

To be humane is to be truly human. What influence more humanising than that of music?

RAM.

The greatest advantage that a writer can derive from music is that it teaches most exquisitely the art of development.

BEACONSFIELD.

After listening to very fine music, it appears one of the hardest problems how the delights of heaven can be so attuned to our perceptions as to become endurable for their pain.

HARE.

Soft is the music that would charm for ever;
The flower of sweetest smell is shy and lowly.

WORDSWORTH.

Sentimentally, I am disposed to harmony; scientifically, I could never be made to understand (yet I have taken some pains) what a note of music is, or how no note should differ from another. It is hard to stand alone in an age like this (constituted to the quick and critical perception of all harmonious combinations, I verily believe, beyond all preceding ages, since Jubal stumbled upon the gamut), to remain, as it were, singularly unimpassioned to the magic influences of an art which is said to have such an especial stroke at soothing, elevating, and refining the passions. . . . I am constitutionally susceptible of noises. . . . The insufferable concertos and pieces of music, as they are called, do plague and embitter my apprehension. To be exposed to an endless battery of mere sounds; to be long a-dying; to lie stretched upon a rack of roses; to keep up languor by unintermitted effort; to fill up sound with feeling, and strain ideas to keep pace with it; to gaze on empty frames, and be forced to make the pictures for yourself; to read a book *all stops*, and be obliged to supply the verbal matter; to invent extempore tragedies to answer to the vague gestures of an inexplicable, rambling mime—these are faint shadows of what I have undergone from a series of the ablest-executed pieces of this empty instrumental music.

Essays of Elia—CHARLES LAMB.

Some French philosophers once made a concert for the national elephants, to try their taste for Music. The same thing had been done forty years before them by John Wesley. Animals are affected by Music just as men are who know nothing of the theory, and, like men, some have musical ears and some have not. One dog will howl at a flute or trumpet, while another is perfectly indifferent to it. This howling is probably not the effect of pain, as the animal shows no mark of displeasure; he seems to mean it as a vocal accompaniment. The effect of Music upon animals has certainly been known from time immemorial; the tales of Orpheus would not else have existed. The fact is applied to good purpose by the Eastern snake-catchers.

R. SOUTHEY.

Incidents in the Life of Beethoven.

BEETHOVEN was chosen by the Elector Maximilian at the early age of fifteen to be his Court organist. This appointment was procured for him mainly through the efforts of his good friend and patron, Count Waldstein, and, as may be supposed, caused no little jealousy among his choir colleagues. An opportunity soon presented itself on which this was displayed.

It was well-known that in some of his compositions Beethoven had, up to that time, set aside many of the first rules of music. He began these daring reforms in his earliest days, and was wont frequently, when he sat at the organ, to strike a succession of chords pronounced by the other members of the choir to be full of errors, and condemned as such with much acrimony. The organist, however, did not allow himself to be led into profitless argument, but pursued, undisturbed, the path in art that he had hewn for himself.

Sitting one day in the chapel at his instrument, he sounded several consecutive fifths, the which it is scarcely necessary to say lie under the rigorous ban of all masters of harmony. The singer Keller, who stood nearest to him, cried "False! false!"

"What is false?" demanded Beethoven.

"You played two full fifths," was the reply, "and they are forbidden."

"Yes, yes, they are not allowed," added other musicians.

Beethoven repeated the passage, turning to Ries and asking, "Does it not sound well?"

"Thus connected, the effect is excellent," returned the capelmeister; "still, consecutive fifths are forbidden by the first rules in harmony."

"Of course they are not allowed," repeated Keller; "have I not just said so?"

The rest raised their voices anew.

"Well, then, from henceforth," cried the youth, his eyes blazing, and tossing back his shaggy hair, "I allow them."

"You are an incorrigible pig-headed boy," retorted Keller, with an expression of hatred.

"And you understand nothing of the matter in question," exclaimed Beethoven.

"How—/ ignorant on such a point!" burst forth the affronted singer with concentrated wrath; "I understand the matter as well as anyone; and although I may not set myself up by proposing to form a new school of harmony, I am at least acquainted with the rules that have been already handed down. But at all times I am sure of my part, surer, perhaps, than you are of yours. It is true I only give myself out as a singer, but as such I pride myself upon such proficiency and certainty, that no man would be able to put me out of either time or tune."

"That might be worth trying," observed Beethoven, with a sarcastic smile.

"Who ever yet found me wrong?" cried the singer, looking around him.

"No one, no one," unanimously exclaimed the other members of the orchestra, giving evidence of their partisanship with Keller.

"What has not been, may be yet," observed the organist.

"How would you infer that?" cried now the singer, his passion, roused as it was, mounting still higher.

"Let there be a wager on the matter," answered Ludwig; "I will undertake to bring it about."

"Agreed!" shouted Keller. "What is your stake?"

"Being sure of my cause, it shall not be a heavy one," was the reply. "If I lose, I place an anker of wine at the disposal of the choir. But on the other hand, this confident gentleman must confess publicly that he has overrated himself."

"I am content," cried the singer, upon his colleagues urging him to accept the proposal, but this time his tone was more hesitating.

An opportunity was not long wanting. During the last three days of the Holy week, the lamentations of the prophet Jeremiah were usually sung in the State chapel at Bonn. These, it will be remembered, are constructed of passages of from four to six bars in length, interspersed with chorus. The solo consists of four consecutive tones, by which means several words, and even

sentences, are recited upon the chord, until a short cadence leads back to the keynote. The singer chosen, shortly after the aforesaid event, to take this part was Keller. Beethoven accompanied him. At the commencement the piece went admirably. The notes pealed forth true and clear. The singer was the more confident in himself, inasmuch as the piece offered but trifling difficulties. But now the organist whispered to the other musicians, "Listen!" Saying this, he plunged unexpectedly into variations in the accompaniment that caused the poor singer to lose his note, thus incapacitating him from arriving at the cadence.

The unlooked-for and unhelped-for event was accomplished. The musicians looked round filled with astonishment. Some laughed, others looked annoyed. Keller's countenance was inflamed with anger. It was well for him that Beethoven had not allowed himself to be put out by his failure, otherwise it would have been perceptible to the majority of the congregation. On the contrary, he assisted the poor singer as best he might, in the words as well as in melody, and, thus supported, Keller arrived at a most satisfactory termination.

The moment service was over, Keller rushed out of the church, uttering the threat that he would bring a complaint against the worthless organist before the Elector himself. Beethoven, however, unconcernedly invited the other members of the choir to partake of an anker of wine, that he proposed should be discussed that evening at the Zehr-garden.

And what musician ever despised the sparkling juice of the grape? The bitterest antagonist of the young organist yielded to the allurements of such an offer.

A jovial entertainment was accordingly given that evening, in the merry Zehr-garden, in the Bonn market place, to which Beethoven invited as well his friend Wegeler and the Von Brenning brothers. While the fragrant wine glanced in the emerald goblets, the occurrence was again talked over, and there were no end of surmises as to the probable result of the enraged singer's accusation of Beethoven to the Elector; some making light of the matter, while the faces of others assumed a more serious aspect.

"Pshaw!" exclaimed Wegeler, taking an opposite view to that of the last speaker, "the Elector is a true-hearted gentleman, who has shown no disinclination towards a joke, and one who is ever ready to support the cause of straightforward common sense against that of ignorance and presumption. What has Furioso to fear from so benevolent a man?"

But at that moment the door opened, and one of the Electoral footmen inquired for Herr Von Beethoven, the organist. Ludwig rose and went towards him. The lacquey presented him with a note, and said he was ordered to wait for an answer. The musician broke the seal, and unfolded the paper, which contained the following words: "I desire you, under whatever circumstances this finds you, to come to me at once. The Elector will speak with you.—WALDSTEIN."

The company seated round the table observed a sudden silence, and regarded the youth with the sharpest scrutiny. Some would fain have seen him turn pale.

"What is it?" asked Wegeler.

"I am to go to the Elector," was the reply.

Beethoven thereupon seized his hat and followed the guidance of the servant, while his guests exhausted themselves in conjectures as to the nature of his summons, and exchanged the expression of their real or affected anxiety.

The clock had already struck nine, when the young musician passed the sentinel, and trod through the partially-lighted entrance corridor of the palace. He then turned towards the quarters of Count Waldstein. The lacquey, however, informed him that the chevalier was just then not at home, and that he would have the honour of conducting him to the presence of the count.

He then led him through a succession of passages, and finally ushered him into an apartment, where he requested him to wait a moment while he retired through a side door. The composer felt himself somewhat agitated, inasmuch as he had never been in that part of the building before, and was not very certain of his whereabouts.

In a little while the servant returned by the same door through which he had retired, and requested Beethoven to follow him. This Ludwig did with no little misgiving, but his embarrassment presently increased to dismay, when, upon entering the brilliantly lighted room, whom should he perceive seated at a writing-table with his back turned towards him, unmistakable among hundreds of other men, from the strength

and symmetry of his figure, but the Elector himself. The servant withdrew. The prince continued to write without looking round. Beethoven felt as though he were standing upon burning coals.

Five minutes might have elapsed, which to the anxious musician seemed like so many hours, before the Elector moved.

When he finally concluded the letter before him and laid aside his pen, he turned round, and after regarding the youth steadily for a considerable space, said, "You are Ludwig von Beethoven, the organist?"

"The same," replied the composer.

Then said the prince, "Keller, the singer, has lodged a complaint with me against you. What has passed between you? Having heard his case, I would now have yours, since one man's story is no man's story."

The kind manner in which these words were spoken reassured the youth. With unwonted self-possession he detailed the particulars of what had taken place.

When he had finished, the Elector, who had disturbed him by no questions, asked, "And do you think you have acted rightly in this matter?"

"I am not conscious of deserving blame as far as my resentment of the insolent bearing of the singer is concerned," answered Beethoven; "but on the other hand, I now deeply deplore my having dared to carry my thoughts of revenge into church."

"It is gratifying to me," said the prince, "that you regard the matter from this point of view. Had you chosen any other opportunity of exposing the brag-gardism of your rival, I should have had little objection. But inasmuch as you have given the rein to your ill-feeling in God's House, you have been guilty of a sin, the consequences of which I may not withhold from you."

Ludwig stood like one annihilated.

Max Franz gave him up awhile to his doubts, then he asked, "How shall I punish you?"

"Your royal highness will do what is right," was the answer.

"Well, I will not condemn you to death, nor have you cast into prison, but I will banish you."

A new terror took possession of the young musician's limbs. He began to tremble. But the Elector rose, and advanced towards him with a friendly smile.

"Hear me," he said; "your case is not so desperate as you would imagine. I banish you for the space of several months to Vienna."

"To Vienna?" gasped Ludwig.

"Vienna is the seat of the music of the day," said the prince. "There flourish Glück, Haydn, and Mozart. Nowhere stands the harmonious art upon so high an eminence—nowhere is it more regarded. Moreover, the day after to-morrow the Count Waldstein journeys to the Austrian metropolis upon my business, and you are welcome to occupy the vacant seat in his carriage. You will the more gladly accept his convey, inasmuch as he is your best friend and benefactor. He has spoken to me in the highest terms of your talent. Also the abbot of Heisterbach mentioned you favourably. For these reasons have I conferred upon you the important post of organist, despite your extreme youth. Now I offer you the opportunity of visiting the centrepoint of your art."

"But that is no banishment, that is a reward," exclaimed Beethoven, excitedly.

"All the same, you may tell your colleagues you are banished. And now, one thing more," he continued, taking up the letter he had just indited from the table; "here is a letter recommending you to my brother, the Emperor Joseph."

The artist was beside himself with delight. He seized the hand of the Elector, and pressed it to his lips.

"Enough," said the prince. "Let me see you upon your return."

He then motioned to the lad to withdraw.

Beethoven hurried from his presence in a tumult of emotion. In the ante-chamber he encountered Count Waldstein, who inquired of him gaily, "Well, what do you say to your punishment?"

"It is grand," answered the composer. "It could not have been more delightful."

"But how goes it with the finances?" inquired the count. "I trust the purse is well-filled, for Vienna is a ruinous place."

Beethoven looked at him bewildered. As usual he had forgotten the needful.

"Indeed!" he stammered.

Waldstein left him a moment in perplexity, then said, "Well, will you not draw the florins that are owing to you?"

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"I and florins?" returned the boy. "I have nothing to draw."

"The young gentleman affects ignorance of his debtors?" observed the count, banteringly.

The musician stared at him to see whether he were in jest or earnest, but Waldstein drew a roll of gold out of his pocket, and said, "It is fortunate your creditors are honest people. Did you not compose the ballet* for us? and until now your trouble has been unacknowledged. Here is your fee."

Beethoven was unwilling to accept the packet.

"No, that cannot be," he said; "this little work has been the greatest amusement to me. It is, moreover, a privilege to be enabled to render the smallest service to one who has given me such ample proofs of his kindness and benevolence."

"It seems that you hold me for the sole donor," observed the chevalier. "But this is by no means the case. It is true that you have performed the composition, but it was for the Elector. The Elector cannot accept obligations. He it is who sends you this money; its acceptance, therefore, can cost you no scruple."

The tears started into Beethoven's eyes as he accepted the money, and he exclaimed fervently, "The good, kind prince!"

"Yes, that he is," returned the other, warmly, "no unworthy son is he of the lovely, the noble, the saintly Maria Theresa, nor unworthy brother of the glorious Emperor Joseph. But now adieu, and see that you and your effects are at my residence on Easter Monday at 6 a.m. Do not let the postillions wait, for it is a long and circuitous journey through the German territory from the Rhine to the Danube."

The artist undertook to have everything in readiness as soon as possible, once more expressed his gratitude, and left the palace. The servant in waiting outside the door again showed him the way, the marked increase of the deference of his manner proving him to have listened to the conversation, and to have deduced therefrom that the young man enjoyed a very fair portion of the court favour.

Ludwig's first road was to the Zehr-garden, where he had left his guests, common decency forbidding his thus leaving them in the dark.

He strode into the room with a radiant countenance, all present regarding him with curiosity.

"It is all right," exclaimed Ries, the capelmeister; "I see it in his beaming face."

"Then Keller has effected nothing?" asked his friend Wegeler.

"Indeed, he has effected something," answered Beethoven.

"And what?" cried several voices together.

"I have received a punishment," was the reply.

"But at least your legs are your own?" observed Stephen.

"And you are neither imprisoned nor hung," added Christopher.

"Only banished," returned Beethoven. "Don't look surprised; but I am banished from Bonn for some months."

"Impossible, he is jesting—his looks belie him," exclaimed several voices together.

"I swear to you I am banished to Vienna for this period, because I made Keller ridiculous in church. Not the act, so much as the place, constitutes the sin. Still the punishment does not weigh on me very heavily. Empty your glasses, and if you are inclined, I am ready to stand another anker of wine; only let me make my excuses, as I must communicate my fate to my mother."

Saying this, he hurried out of the door and ran home.

His particular friends exhausted themselves, meanwhile, in all manner of conjectures, until the next day solved the riddle.

A MUSICAL OSTRICH.—The 77th Regiment received some time since from Colonel Warrington, British Consul at Tripoli, a remarkably fine young ostrich. This bird used to walk at the head of the regiment, and kept good time with the music, and, should the band be playing in the squares or gardens, he would walk round the musicians, keeping all the little boys away. He was obliged at first to be muzzled, as his fondness for music was so great that he manifested a curious fancy to eat the music-books.

* This was a little Ritter ballet that the nobility performed in Court at the carnival following the inauguration of the Bonn university. Count Waldstein wrote the plot, and Beethoven undertook the musical part.

Children's Column.

THE WONDERFUL MUSICIAN.

LONG ago a musician lived who performed splendidly on the fiddle. One morning he was rambling through a wood, when he thought time seemed to drag rather heavily, and determined to find a companion. So he took his fiddle and played till the wood resounded with his music.

He had not played long before a wolf appeared. He felt rather frightened, but the wolf came up to him and said, "How sweetly you play! I wish you would teach me." "Very well," said the musician, "but you must promise to obey me implicitly." "Yes," said the wolf, "I will certainly do that." They walked along together until they came to an old oak tree, which was quite hollow and cracked down the middle of the trunk. "See," said the fiddler, "if you would learn to play, place your fore feet in that crack." The wolf did so; but the fiddler took a large stone and fastened his feet firmly into the crack, thus making him a prisoner. "Now kindly wait there till I return," said he, and continued his journey.

Soon, however, he again felt the time go very heavily, and sought another companion. So he resumed his fiddle, and again played in the wood. This time a fox was attracted by it. "Oh! oh! Mr. Fox," said he. The fox drew near, and said, "Dear sir, how prettily you play! I must become your pupil." "I am quite willing," said the musician, "if you will be an obedient one." "Indeed I will," said the fox. So they went on together until they reached a narrow footpath, bordered on either side with high bushes. The fiddler pulled down a stout twig from one bush, and stood on the end to secure it; he then bent one from the opposite side, and said to the fox, "Now, pretty fox, this is your first lesson, so give me your left paw." The fox obeyed, and he fastened it to the end of one of the branches. "Now for the right," said he, and the fox gave it; the fiddler tied that paw to the other branch; he raised his foot, and up flew the branches. The fox, of course, went up too, struggling and kicking in the air. "Kindly stay there till I return," said the musician, and continued his journey.

But soon he again said to himself, "Time begins to hang heavy, I must find a companion." He therefore took up his fiddle and played most enticingly. A hare was soon attracted by the sweet sounds. "Oh, here comes a hare," said the musician. And the hare addressed him thus: "Dear fiddler, how beautifully you play; do teach me." "I will quickly do that if you obey me," said he. "Oh, yes," said the hare, "I will be an obedient pupil." They then walked together for some time, till they reached an open space in the wood. The fiddler fastened a string round the hare's neck, and, tying the other end to the tree, bade him run round it twenty times. The hare did so, and after the twentieth run round the tree, she had twisted the string twenty times round the trunk, and found herself a fast prisoner, so that pull as she might she only tightened the string about her neck. "Now wait until my return," said the fiddler.

Now, by this time the wolf had, by great exertions, removed the stone, and had taken his feet out of the tree and released himself. He was very angry, and said, "I will pursue that wicked fiddler and destroy him." The fox, seeing him run by, said, "Oh, brother wolf, pray release me, the fiddler has tied me up here." The wolf gnawed the bottom of the branch till it snapped in two, and then they both set out to seek the fiddler. On their way they saw the hare, who also cried for help, so they released her, and all started on their quest together.

All this time the fiddler had been playing, and had found another companion; this was a poor woodcutter, who was so charmed with the music that he felt obliged to follow the musician. The fiddler, only too pleased to get a human companion, was very polite to him, and treated him to some of his best tunes, till the man was overjoyed. As the woodcutter stood listening, he perceived the wolf, the fox, and the hare coming, and saw by their faces that they were very angry and up to some mischief. He therefore placed himself before the musician with his great axe in his hand to defend him. When the animals saw the woodcutter's attitude, they all fled in great fear to the wood, and, as a reward for the woodcutter's protection, the fiddler played one of his prettiest tunes, and then continued his travels.

Grimm's Fairy Tales.

Questions & Answers.

St. Catharine's, Ontario, Canada,

August 7, 1884.

TO THE EDITOR OF THE "MAGAZINE OF MUSIC."

SIR,—Will any of your readers tell me where I can get a copy of the Key to "Lozier's Science of Music"? I know the book has been out of print for some years, but I thought that some of your musical friends might have it and would be willing to sell it. If so, write me, stating price; or perhaps you or they might recommend me a book of that character—yet I should prefer Lozier's.

I am, dear Sir,

Yours, a Subscriber,

REV. H. HARRIS.

"SERGIUS" writes to us—"Kindly say whether you deem these three fugues of sufficient merit, or indicative of such, to counsel me going on with the study?"

Ans.—Your three fugues most certainly are indicative of merit, but while we counsel you to go on with the study, we would remind you that in fugue you have yet much to learn. Your subject, for instance, is wrongly answered; a correct answer to a subject being one of the essential elements in fugue, it follows that, if this law is broken, the fugue is incorrect.

Your first fugue is in the key of F minor. Your subject starts with C (the dominant) the correct answer to this is F (the tonic); you have answered it with G, which is incorrect.

Whenever a subject is started by the dominant it must be answered by the tonic, and *vice versa*; there should be no deviation from this rule. In their search after the true answer to fugal subjects, the old writers groped on in the dark for centuries, and some moderns are, perhaps, unconsciously going over the same ground, forgetting that from Bach and Handel there is no appeal.

Before writing more fugues we advise you to study the subjects and answers of Bach and Handel—the former in the 48 "Preludes and Fugues," the latter in his "Choral Fugues."

If our memory is to be trusted, you will find that Handel has used the first part of your subject (in another key) in the Overture to the "Messiah;" and if we mistake not, you will also find that he has here answered the subject according to the rule we have herein pointed out, as that which he invariably followed.

Did time and space permit we could point out some grammatical errors of fifths and octaves in your fugues; these, however, could easily have been avoided. We thought it of more importance to counsel you on the greater difficulty, viz., that of correctly answering the subject in fugue, while not altogether overlooking the lesser, which with a little care you can yourself correct.

ENQUIRER.—Can you give me some simple rules that would assist me in four-part writing? I find the text books on the subject so very complicated and confusing.

Ans.—Equalise the distance between various parts of the chord as much as possible; if, however, there be inequality, let the larger distances occur between the lower parts.

2. Consecutive fifths and octaves and perfect unisons are strictly forbidden between the same parts.

3. Hidden or covered consecutives are prohibited; the best way to avoid them is to let the extreme parts move by contrary or oblique motion.

4. If any note be common to two consecutive chords keep it in the same part in both chords.

5. A wide skip in any direction must be followed by a note in the opposite direction within the interval.

6. Strictly avoid the tritone, the major seventh, and all compound and chromatic intervals in any individual part.

7. The leading note occurring in any part should be followed in the same part by the tonic.

8. When any natural note in a chord is followed by a chord in which that note has become sharpened, or flattened, or *vice versa*, that note should appear in the same part, otherwise false relation is produced.

9. Commence and end the piece with the direct common chord either on the tonic or dominant; the tonic is preferable.

10. Let the piece end with a cadence; the full close

or perfect cadence is the more desirable, and most frequently used.

11. The six-four chord may only be used on the first, fourth, and fifth of a scale, whether major or minor.

12. The six-four chord must be followed either by another chord on the same bass, or by some chord on the note next above or below it, and if the former the six-four must occupy the accented part of a bar.

13. The six-four chord must be approached by contrary motion.

14. The extreme parts may not approach a fifth or an octave by similar motion.

15. The interval of a third between any two parts may not be followed by a fifth between the same parts.

These rules will be found useful. Of course a Beethoven could, and did, break with impunity some of the first rules of harmony; and a Wagner would despise them altogether. But all cannot be Wagners or Beethovens.

Though the above rules may seem formidable, yet by their aid "Enquirer" will find himself, with a fair amount of practice, able to scan a composition for errors quite easily and quickly, and to harmonise a given melody without hesitation, and correctly.

MARY.—Would you kindly explain whether the term sonata denotes exclusively a certain class of music, such as we should understand by speaking of a hymn or chant, or may the name be applied at hazard to any musical composition? Is it a class title?

Ans.—A sonata, called also *suite de pièce*, and in its earliest form a partita, is a musical composition for one or for two instruments, consisting of two or three movements in different, but more or less related, keys. When written for more than two instruments it is named accordingly trio, quartet, &c. A sonata for a band is termed a symphony; when arranged for one principal instrument, accompanied by the orchestra, it is termed a concerto; if it is for more than one principal instrument, a *concertante*.

It was invented by Kuhn in 1796, and improved by Bach and Scarlatti in the seventeenth and early eighteenth centuries. It was further improved by Haydn, Clementi, Mozart, Dussek, Beethoven, and Brahms.

A LOVER OF MUSIC.—I have taken the liberty to enclose an original chant and hymn tune for your opinion. Will you kindly tell me if they possess any merit at all? I have been studying harmony for one year. Apologising for the trouble I am giving you.

Ans.—The chant is very creditable to its author, the more so as she, actuated no doubt by a laudable ambition, chooses comparatively difficult chords for one who has learnt so short a time. The chant being so elaborate, has presented a large number of pitfalls, but they have all been carefully avoided; the only noticeable weakness is in the second and third bars from the end, where the soprano and alto in two consecutive chords are both in unison, and this sounds bad. With regard to the hymn, more anon. Time and space are both scarce, but you may hope to have that part of your inquiry answered next month.

AMBITIOUS.—Being a great lover of music with some knowledge of same, I have for some time had a great desire to study it. I am by trade a joiner, aged twenty-two, and have had an idea that, presuming I knew the theory of music, I could do a little of composing. I should feel greatly indebted to you if you could advise me on this subject, what would be the best means of learning it, if too old, etc. An answer in your next MAGAZINE OF MUSIC would very greatly oblige. Also, am I too old for learning the organ?

Ans.—One is never too old to learn, and you certainly, far from being old, are at a very favourable age to commence any subject. You are likely to succeed better with your work than a schoolboy, partly because you have a real interest in your study, which is exceptional among schoolboys, and also because your intellect should be keener and more matured—more capable of grasping and perceiving every side of a subject. If you are not quite so quick, a little practice will soon remedy that.

If you could manage to learn harmony of a music-master, that would be advisable. You can learn by correspondence, but there are many disadvantages to that—nothing is equal to personal attention; but by way of commencement, failing anything else, you could get a good but simple text-book on music theory, and endeavour to be your own teacher for a time. It is excellent practice to go in for public examinations. You can take some examinations for music only, and you can buy papers that have been set for examination each year by

the examiners. These are published for a moderate sum. A good text-book is Sutton's, published by Robert Cocks and Co. for two shillings. At the end of this are some specimen examination papers.

If you could devote one hour daily to the study of this subject, you may accomplish much. We hope one day to hear that "Ambitious" has taken his Bachelor's degree for music. Above are a few simple rules for harmonisations that may soon be of use to you. Do not be in a hurry. Learn thoroughly rather than quickly. "Make haste slowly."

I. WILLIAMS.—Will you be good enough to favour me with some circulars or prospectuses containing information respecting the Musical Reform Company?

Ans.—All the information at present given to the public will be found in the MAGAZINE OF MUSIC, Nos. 1 to 6. An instruction book on the new system will shortly be published.

Notices of New Music.

W. J. WILLCOCKS AND CO., 63, BERNERS-STREET, W.

A Spring Love Song. Words by Florence Percy. Composed by Sir Julius Benedict.—Of this song it is sufficiently high praise to say that it is in every respect worthy of its eminent composer: It will repay the closest study, without which it need not be attempted.

Strauss's Egyptian March. Pianoforte. Transcription by Edward Solomon.—Will be popular with those who delight in Turkish patrols, Chinese war marches, and similar barbaric music.

Alma. Grand polka de concert pour piano, by James H. Meyer. Op. 106.—This is dedicated to M. Louis Gregh, already widely known as a composer of dance music and opera bouffe. It is a pleasing composition, brilliant, though presenting no special difficulties, and may be recommended for practice as well as for the drawing-room.

Lieblinglein Valse. By Oscar Wachtel.—Very easy, and admirably adapted for dancing purposes, a merit not always discernible in modern waltzes.

E. ASCHERBERG AND CO., 211, REGENT STREET.

My Three Treasures. Words by Samuel K. Cowan. Music by G. Tartaglione.—A high-class song, melodious, and artistically wrought out. Some passages, however, are, though intrinsically beautiful, rather threadbare through familiarity. We notice a misprint in the accompaniment on page 2.

A Breaking Heart. German verse by E. Geibel. English words by Edward Oxenford. Music by Eugene Artot.—A refined and beautiful composition in the style of Blumenthal, to whose best songs it is quite equal. Rather difficult for an ordinary performer, but to an accomplished singer it affords abundant scope for effect. The German words, which from internal evidence appear to have been written first, suit the music best.

Mr. Edward Oxenford's Lyrical Works.—From a list we have received it appears that Mr. Oxenford has produced the extraordinary number of sixty-two operas, cantatas, etc., and nine hundred songs and ballads. For a writer yet young, this total of work is impressive, and is evidence of great industry and facility. When does Mr. Oxenford get time to think?

REID BROTHERS, 436, OXFORD-STREET.

The Legend of Sampstra. Cantata for treble voices. Words by E. J. Eagleman. Music by Ernest Fowler.—This cantata deals with the story of the shepherdesses, whose flocks were driven off by the companions of Ulysses, and of the punishment inflicted in consequence by Zeus upon the marauders. It is written for soprano, mezzo-soprano, and chorus, and the music, though never rising to any high level, is pretty, and by no means too intricate. The verses are amusingly inartificial, as witness the following:—

(*A Fisher's Daughter brings News of Danger on the Sea.*)

"As I was watching by the shore,
A gale was beginning to rise;
I fear, I fear some souls are in peril,
For I heard most terrible cries."

Musico-Electrograph.

It is not generally known that a machine was invented some two years since, by means of which a musical improvisatore is enabled to record his thoughts as he gives them utterance through the medium of the pianoforte. The invention is due to Herr J. Föhr, secretary of the Telegraphic Administration of Stuttgart. The mechanism of the *Electro-chemischer Notenschreibapparat*, as he terms it, is so simple that but a few words are necessary in order to describe it. Shortly, there are a series of contact buttons, running through a long rail or register placed over the back part of the pianoforte keys; these buttons, by means of insulated wires, are in connection with platinum styles or points, which press on a band of paper stored on a drum, from which it is unwound by means of clockwork.

The paper, as it passes through the machine, is saturated with a chemical solution of ferrocyanide of potassium, ammonia, sulphuric acid, and water; it is afterwards ruled, by means of an inking roller, with the usual lines of the staves, and some dotted ledger lines above and below. On a pianoforte key, or keys, being depressed, what electricians term a circuit is completed, and the current runs from a Leclanché battery, passing through the saturated paper by the particular style or styles in connection with the keys struck, and staining it a bluish colour. This is owing to the electric current decomposing the salt with which the paper is charged.

The length of the stain depends on the precise time that the pianoforte key is held down; a semibreve, for instance, appearing as a long streak, while a quaver would be but a dash, and a demi semiquaver a mere dot. The blank spaces on the paper represent the periods of silence, viz., the rests; thus, marks are formed by the current, and rests are indicated by its absence. In the first apparatus, Herr Föhr distinguished the sharps and flats—or, to be more correct, the black keys of the pianoforte—by red stains, the white keys appearing with blue stains. He obtained this result by using styles of different metals; but though the plan certainly possessed a pictorial advantage, it presented certain disadvantages, which induced him to prefer the employment of one colour only, distinguishing the stains representing the white notes by making them twice as broad as those standing for the black notes. Thus, — indicates a white keynote, and — a black one.

There is no great difficulty in translating this species of musical shorthand; with a little patience and intelligence it can readily be done, either by the composer or his amanuensis. A method of marking the bar-lines has been adopted in the instrument. It consists of a pedal in electric connection with two platinum styles placed at the extreme top and bottom of the stave. On depressing this with the foot, as in the ordinary mode of beating time, the place of the first (or, indeed, any) beat of the bar is indicated by double lines stained at the moment of depression on both sides of the stave. The rate of motion the paper is required to pass at is governed by a sliding lever, which also starts and stops the clockwork arrangement.

BISHOP.—An English friend of the late Madame Anna Bishop gives the following interesting personal reminiscence of the celebrated vocalist:—

"Back in the seventies I was a fellow-voyager from San Francisco to Australia with the singer who has sang before kings and queens and princes, and made and lost fortunes in her time; and o' nights in the shadows she would sit and sing, with a chosen few around, the songs that were written for her by her masters, and for the finale we would chorus her to some old time refrain. The last time I met the dear old soul, as her intimates loved to call her, was in the winter of 1881-2 in New York. 'Come and see me to-night, and I will sing to you for "Auld lang syne."' Needless to say, the invitation was accepted. 'Sit by the fire, smoke your cigar, and tell me when you are tired.' And then one by one she sang, with a pathos and method entirely her own, those quaint old ballads of yore, from the 'Wreath of Roses' to 'Home, sweet home;' and I sat in the firelight and listened and wondered, and felt subdued and softened, and honoured beyond honour; and the glamour of that night clings round me still; and the news to me of the death of the great artiste, good woman, and true friend brought with it a host of memories, a pang of sorrow, and a reverential regard for the dead and gone."

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Magazine of Music Supplement. (October Part)

"An Old Path,"

BY

Frederic H. Brown

WORDS BY

G. CLIFTON BINGHAM.



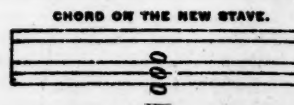
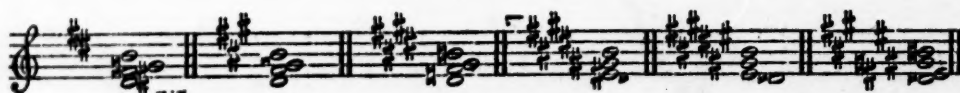
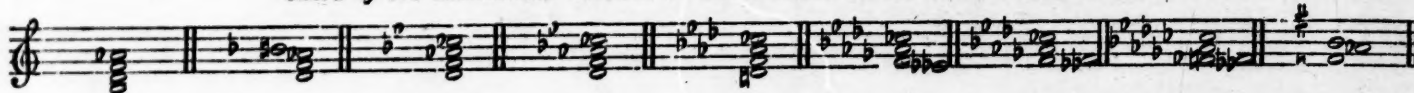
IN this age of progress, improvements upon old methods are continually being made, and music, which is one of the greatest humanising forces in the world, should take part in the advancement, and be expressed by a clear, distinct, and easy system, that the knowledge of it may be quickly attained, and within the reach of persons of every age and class.

The present system of staff notation is so difficult that thousands who commence studying, finding that they make but little headway, presently give up hope of mastering the subject, while great numbers of those who continue obtain only a half-knowledge.

To be brief, the difficulties now experienced arise from expressing the *twelve different* sounds contained in the octave, upon a staff the lines and spaces of which represent naturally but *seven*. In a return to first principles—a line and a space for *each* sound—will be found the solution of the difficulty.

The chord of the *diminished seventh*, or *minor ninth*, is a good illustration of the perplexing nature of the staff. We give the chord in one form only, but written according to the domination of the different keys. There are practically three forms of this chord, which are written in no less than forty-five different ways. We give fifteen.

Chord of the Diminished Seventh or Minor Ninth on the old and new staves.

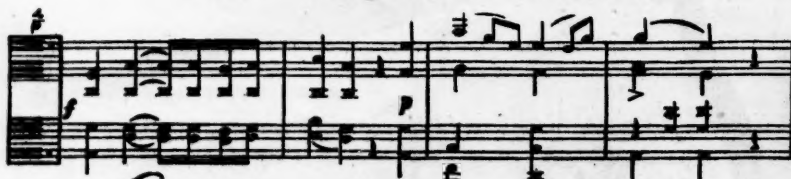


In every key it is written in the same manner

There are *twelve different* sounds in the octave, and the new system consists in writing the twelve sounds upon a staff where *each* sound is represented by a distinct line and space; each sound being thus provided for, whatever the key, modification or change of key, the representation of each sound remains unaltered.

For the sake of clearness the staff is assimilated to the keyboard of the pianoforte or organ, the position of every black key being represented by a black line, and the position of every white key by a white space, the place where two white keys join being indicated by a wider space.

The Keyboard Stave.



*Wishing you every success
Julius Benedict*

Considered in its scientific aspect, the keyboard stave alters nothing that is fundamental in any musical composition; and while the faults and difficulties of the old system are avoided, the new retains all that is of worth therein, the same notation and signs, with some few exceptions, being used; thus it agrees in many ways with the present staff notation, and a few hours' study will enable those acquainted with the old notation both to understand and teach the new. From the following comparison will be seen the advantages of the new system over the old.

A Comparison of the Old and New Notations.

- The lines, ledger lines, and spaces have a *different* order throughout, and are therefore difficult to learn and remember.
- The staff provides for only seven out of the twelve sounds used in the composition of music, the others being represented by signs ♯, X, ♭, b♭, ♮ and ♯♯, b♯, and ♭♭.
- The position upon the staff of sounds constantly varying by the employment of these signs, it is difficult to identify the sounds written upon the staff with the corresponding notes of the keyboard.
- The twelve keys in which music is written are represented in fifteen ways.
- The connection between the keyboard and the staff on which the scales are written being purely arbitrary, it affords no help to the student in translating on to the keyboard the notes written upon the staff.
- Scales formed principally of the black keys of the keyboard are difficult to read and finger correctly, the player having to remember the signs denoting the black and white keys which may form the scale.

- The lines, ledger lines, and spaces of the staff have the *same* order throughout, and are, therefore, easy to learn and remember.
- The lines and spaces of the staff provide, naturally, for the twelve *different* sounds used in the composition of music; and the signs ♯, X, ♭, b♭, ♮ and ♯♯, b♯, and ♭♭, are not required.
- Each sound having one fixed position upon the staff (the staff pictorially representing the keyboard), it is easy to identify each sound written thereon with the corresponding note of the keyboard.
- The twelve keys in which music is written are represented in twelve ways.
- The connection between the keyboard and staff is natural, and each scale, when written upon the staff, shows its order of progression by tones and semi-tones.
- The relative distance the fingers have to travel from one key to another is distinctly seen, the black keys being represented by the lines and the white keys by the spaces of the staff. It is at once seen whether the key to be struck is white or black. Thus all the scales may be played with equal ease.

Comparing the practical difference of the Old and New Systems for the (a) Pianoforte Player and Organist, (b) Singer, and (c) Student of Harmony, they are as follows:—

- The staff affords no help to the player; ledger lines are perplexing and difficult to read, while accidentals, to denote change or modulation of key, add to the uncertainty; and after years of practice many performers are unable to read difficult progressions at sight, and music written in five to seven sharps or flats few care to play.
- Sounds not having a fixed position upon the staff, and each sound being presented to the eye in continually varying forms, it is extremely difficult for performers to at once comprehend and sing the exact intervals represented upon the staff. To most singers it is all but impossible to sing from the old notation at sight. They may try to go up and down with the notes, but how far up or down is a matter of guesswork.
- The theory of harmony requisite to explain and express the intervals, renders it necessary that the same interval should have from two to four names, and be written in a like number of ways; also that the twelve keys should have fifteen names and forms, arising from three being presented in two ways. Also twelve sounds contained in the octave have, according to the key or change of key, no less than thirty-five names and positions upon the staff, and with accidentals to denote modulation or change of key, over sixty ways of being presented. Chords composed of exactly the same notes are represented in different forms, as the above mentioned *Minor Ninth*.
- From the above it will be seen the present system is complex, hard to understand, and presents many fictitious and discouraging difficulties to beginners, which act as obstacles to the study of music.

- The staff being a graphic representation of the keyboard, notes written on the staff or on the ledger lines and spaces may be read with facility, and no accidentals being required to denote modification or change of key, the most difficult progressions may be read with certainty and precision.
- Each sound having a definite position upon the staff, its absolute pitch is clearly depicted, and the relation of the one sound to another being clearly seen the correct singing of intervals after a short time becomes a matter of comparative ease, the eye being trained to measure the relative distance between any two sounds and the ear educated to recognise the particular musical effect or pitch of every sound.
- In the new system each interval has but one name and way in which it can be written; the twelve keys or scales in which music is written, but twelve names; each of the twelve *different* sounds contain in the *actus* but one name, position, and mode of representation upon the staff. Chords composed of the same sounds have but one mode in which they can be presented to the eye, as above mentioned *Minor Ninth*. Therefore harmony by the new method can be learned in much less time than is required by the present system, the new system being far less intricate and much easier to comprehend.
- In contradistinction to this, the new method is simple and distinct, easily learned, and will lessen the labour of both teacher and student, thus acting as an incentive to the study of music.

AN OLD PATH.

WORDS BY G. CLIFTON BINGHAM.

MUSIC BY FREDERIC H. COWEN.

ANDANTE CON MOTO.

VOICE.

PIANO.

The musical score is written for voice and piano. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked 'ANDANTE CON MOTO'. The score consists of four systems of music. The first system shows the beginning of the piece with a piano introduction. The second system contains the first line of the vocal melody with the lyrics: 'cross the hill to yon-der mill The wind-ing path-way leads;..... They'. The third system contains the second line of the vocal melody with the lyrics: 'pause a-while he-side the stile That guards the qui-et meads. He'. The fourth system contains the third line of the vocal melody with the lyrics: 'woos her as they lin-ger there,.....Her eyes are shy,her face is fair;..... Ah!'. The piano accompaniment features arpeggiated chords and flowing sixteenth-note passages. Dynamics include piano (p) and crescendo (cres.).

cross the hill to yon-der mill The wind-ing path-way leads;..... They

pause a-while he-side the stile That guards the qui-et meads. He

woos her as they lin-ger there,.....Her eyes are shy,her face is fair;..... Ah!

love, how sweet a tale was told On that old path in days of

rall. *dim.*

colla voce.

old! Come and go, sun and shade, A -

dim. e rit. *Tranquillo. p espress.*

p Tranquillo.

cross the sum-mer sky; In the far off fu-ture days Oft shall

we, with ten-der gaze Walk in dreams the hap-py ways We

cres. *f*

(J.C. 21.)

rall. e dim.

loved in times gone by, Oft shall we walk in dreams the hap-py ways.....We

dim.

colla voce.

p

loved in times gone by.

a tempo.

p

p

A - cross the hill the path winds still, The sun-ny mea-dow o'er;.....But

p

o - thers stand, where, hand in hand, They lin-ger'd oft of yore. His

brow is lined, her tress - es grey, Life's au - tumn time is theirs to -

p *cres.*

day:..... Ah! love, the love so long since told On that old path has ne'er grown

rall. *colla voce.*

cold,..... Come and go, sun and shade, A -

Tranquillo. *p* *espress.* *Tranquillo.*

dim. e rit. *p* *p.*

cross the sum - mer sky; In the far off fu - ture days Of - ten

p *p.*

we, with ten - der gaze Walk in dreams the

cres. *f*

hap - py ways We loved in time gone by, Oft we

walk in dreams the hap - py ways, The hap - - py ways we

f *rall.*

or
loved, We loved in time gone

loved, We loved in time gone by.

f *colla voce.* *f* *rall.*

A MARVEL OF CHEAPNESS. LEES' 2/- MUSIC CASE,

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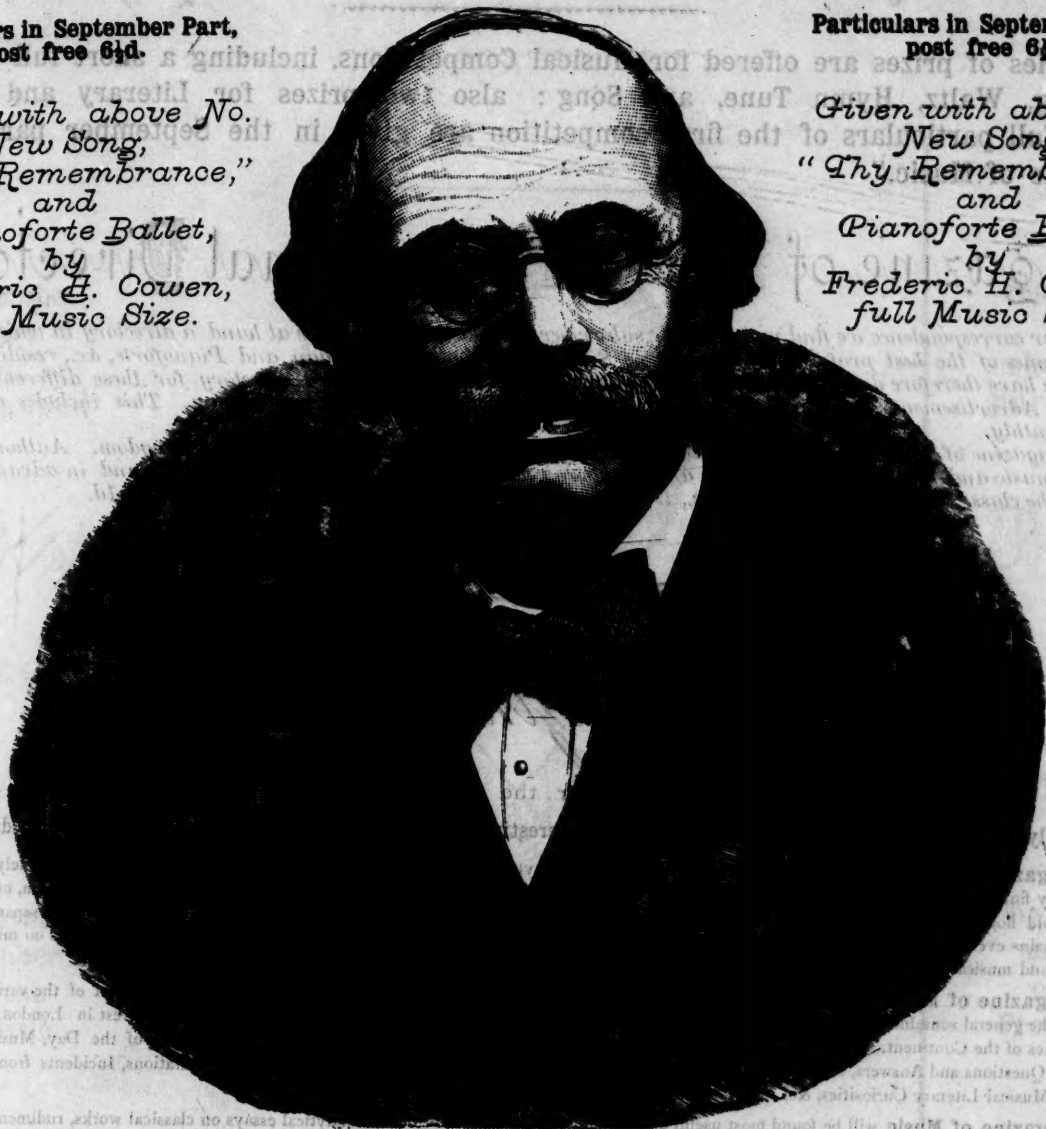
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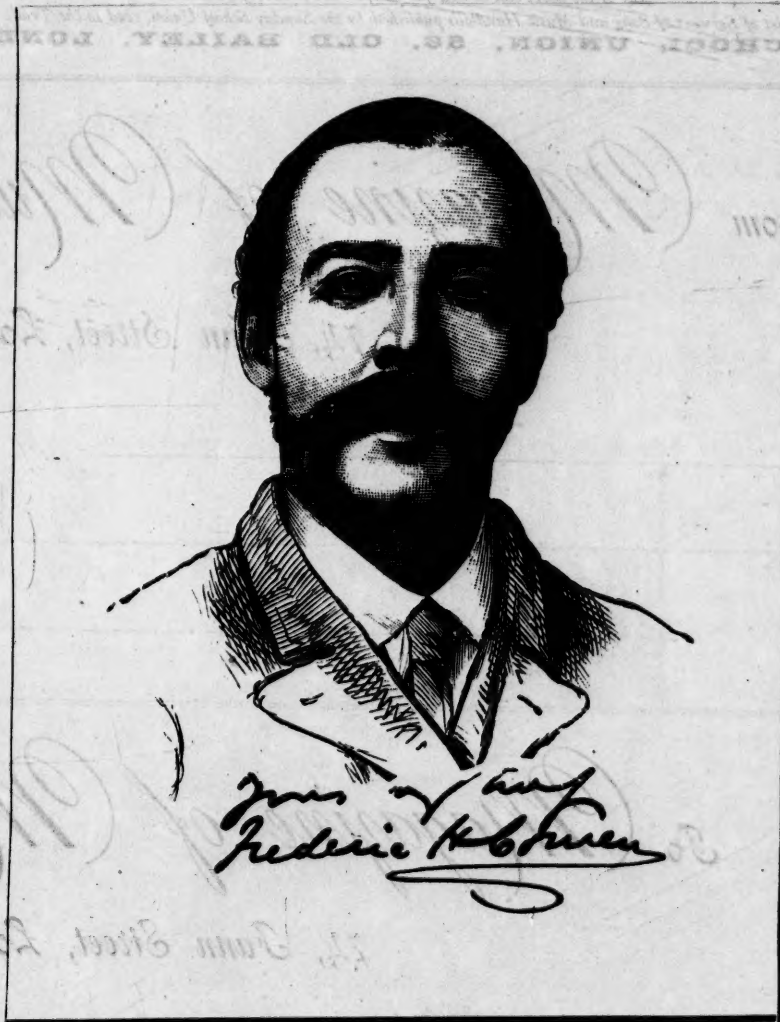
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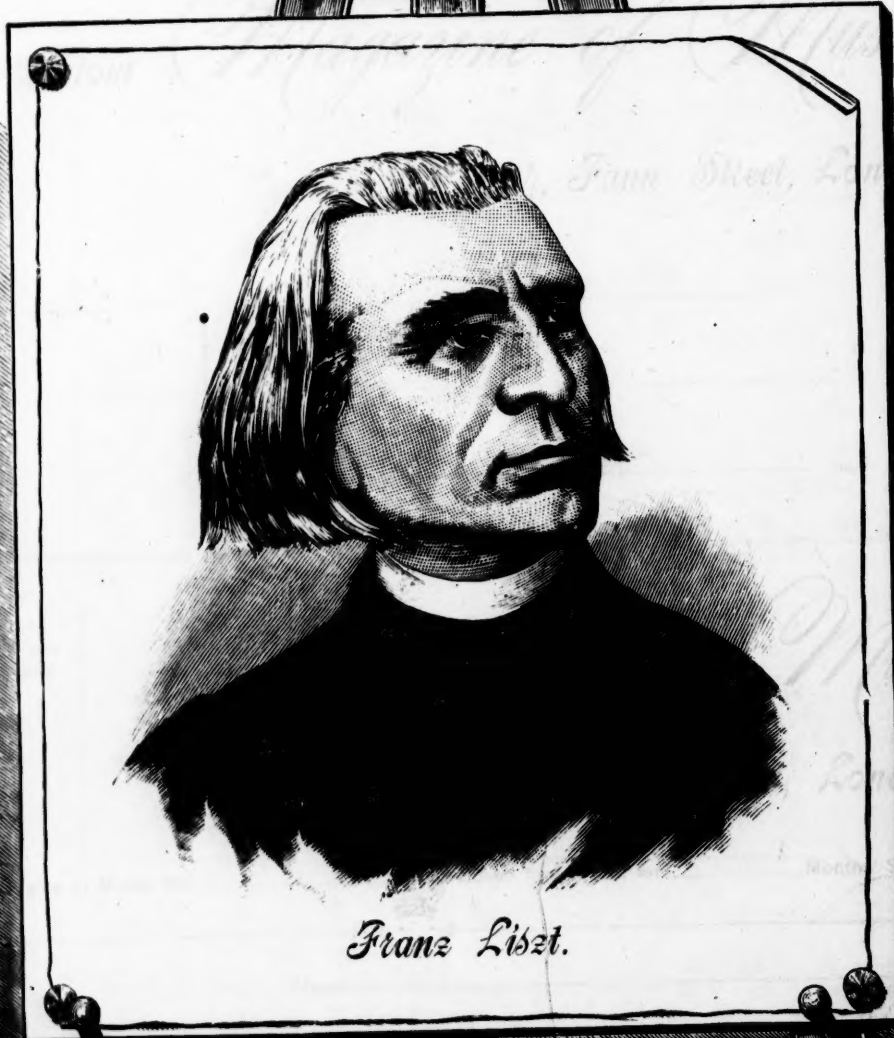
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